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The Carmel Pine Cone

Volume XXV.

No. 34

**BLACK and WHITE
EDITION**

August 25, 1939

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Thumbnail Sketches Give Bruce Ariss Did Cover This Issue

A noted Carmel artist—one of the local pioneers—was good enough to provide the following short sketches of the work to which Carmel and Monterey peninsula artists are devoted and for which they are best known:

JO MORA—sculptor, painter, designer, etcher, actor. The outstanding horse sculptor of the day, painter of decorative animal humoristic panels, designer of humoristic maps, sculptor of the day, painter of the outstanding diorama at the California Fair in the California Building, Actor—the best "Bad Man" ever.

WILLIAM RITSCHER—oil, water-colors, the pounding seas and rocks. Also Tahiti.

PAUL DOUGHERTY—ocean shore, rocks and desert country around Tucson, Ariz.

ARMIN HANSEN—oils, water colors. Fishermen of Monterey Bay, Monterey Bay marines; etchings.

ARTHUR HILL GILBERT—Oak trees of the Monterey peninsula.

JOHN O'SHEA—oils, water colors; ocean shore, Mexico, portraits.

LESTER BORONDA—Old Monterey costume scenes; New York streets.

MYRON OLIVER—oils, Italian town scenes.

PERCY GRAY—water colors. Monterey oaks, eucalyptus trees.

WILLIAM SILVA—oils: Monterey peninsula scenes, cypress trees and swamps of Louisiana.

FERDINAND BURGDORFF—trees of the Monterey peninsula, desert and Indian subjects; oils, water colors, etchings.

PAUL WHITMAN—oils, water colors, etchings, Monterey peninsula scenes, fishing boats, water colors of Mexico.

LOUISE JENKINS—oils, water colors: flower sets, industrial plants.

OMA PERRY—Still life in oils.

JAMES FITZGERALD—Water colors, ocean rocks, street scenes.

BURTON BOUNDEY—oils, water colors; Monterey landscapes.

GEORGE SEIDENECK—oils, portraits.

HAROLD KNOTT—oils, landscapes.

DeNEALE MORGAN—oils, water colors, Monterey Peninsula landscapes.

HENRIETTA SHORE—modernistic flower arrangements.

JANETTE MAXFIELD LEWIS—oils, water colors, landscapes.

BRUCE ARISS—oils, modern.

WILLIAM IRWIN—oils, portraits.

RALPH A. COOTE—oils, portraits.

ZENOS L. POTTER—oils, Mexican street scenes.

KATHERINE SEIDENECK—oils, landscapes.

NORITZ—oils, modern.

EMMA KRAFT—oils, still life.

BARBARA STEVENSON—oils, modern.

WILLIAM WATTS—oils, water colors; ocean shore, India, Europe street scenes.

LAURA MAXWELL—oil, water colors, flower arrangements.

FREE DEAN—oils, portraits.

ROYDEN MARTIN—oils, water colors, Monterey peninsula landscapes.

ALVIN JACOB BELLER—water colors, street scenes.

ABBIE LOU BOSWORTH—oils, landscapes.

LESLIE B. WULFF—oils, water colors, landscapes.

EDDA M. HEATH—oils, water colors, landscapes, still life.

CARMEL COMMUNITY CHURCH

Sunday, Aug. 27.—Sermon by Dr. Wilbur W. McKee. Subject, "Does God Observe the Golden Rule?" Church school at 9:40, Sermon at 10, Junior Group at 5. Visitors to the peninsula will receive a cordial welcome.

The striking cover of this issue of the Pine Cone is the work of Bruce Ariss, young peninsula painter, who did a two-color linoleum cut for this number, using gray and black. (We apologize for not printing a darker grey which would have given a more sombre effect to this foreboding motif).

Ariss was born in White Salmon, Washington, but moved soon to Oakland with his family. He attended the University of California, and was editor of the Pelican and Occident and active as art director in theatre work, making woodcuts for posters.

To get through college he worked on steam shovels, as a truck driver, and in gold mines. He took his A. B. in art at Berkeley and then earned enough mining to come to the peninsula. He lived in Pacific Grove on \$10 a month for some time and then built his home "Dog Island," in Monterey.

He drew, naturally, as a youngster and a psychological test showed he had a definite bent for art.

One of his best known paintings, "The Kiss," when shown at the Carmel Art Gallery, caused considerable comment. Ariss says that in it is given a hint of the background of the race, and in this picture "the image is seen distorted as by your own too-close eyes, her arm around you, her nose pressed out of shape against you, and behind the moon as a symbol of romantic love."

Gene Frances, Martinez' Pupil, Genuine Artist

Gene Frances is really Gene Frances McComas, who for years as wife of the late Francis McComas, was his helpmate in much of his art work. Although entitled to use the name of McComas, which gained a wide following and made the Monterey cypress a well known tree in the art world, she unassumingly prefers to sign her work simply with her given name. She is content to be a genuine artist and to let her work speak for itself.

She began her studies with Xavier Martinez, San Francisco painter, storied in many of the accounts of Bohemian days of Jack London, George Sterling, Mary Austin, etc., who still lives in Piedmont. She also studied at the Berkeley Arts and Crafts for several years, after which she painted in Spain and in the South Seas with her husband.

Before this she wrote for a time as a newspaper woman for the Oakland Tribune, of which her father was once editor. For the past 22 years she has lived here and she is making a renewed effort in black and white, of which the Spanish girl in the supplement is an example, and in oils. She is interested in the larger works, of decorative value.

Moira Wallace Gains Prominence With Her Murals in Bay Area

Moira Wallace, daughter of Grant Wallace, the writer, and a favorite child of Carmel, learned her art under Armin Hansen, Blanding Sloan, Fred Gray, and Zukowski. Some of her earliest work, done several years ago, was the decoration of the Ball room at Del Monte. She was barely beyond high school age at that time.

Since then her murals have won acclaim in San Francisco, where she has done them at the Mark Hopkins and in Coit Tower, and also for Monterey Union high school. She frequently does decorative art for interior decorators in San Francisco.

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Murals, an old art form given a rebirth under Federal government auspices, adorn many of the public buildings of the Monterey peninsula with local artists the creators. August Gay, who lives in the Stevenson House in Monterey, designed and executed this mural for the auditorium of the Monterey Union high school. Seen in this

compact delineation are the coast hills, the highway over the big bridges, Carmel Mission with an acolyte Indian group, the Old Customs House and the colorful boats of its nearby waterfront, a pioneer group, a bullfight, and public buildings which are original Monterey adobes. This was done under the Federal Art Project.

Carmel, In Spite Of Other Claims, Remains An Artists' Colony Amid Sheer Beauty

By FRANCIS L. LLOYD

Carmel—the home of artist, writer, musician, craftsman—is known far and wide essentially for its artists and the scenic beauty of the surrounding country of which it is the geographic and cultural center.

The Village—Carmel claims to be a city, but it clings to its old shoes, lightless and sidewalkless streets, pines, oaks, chaparral, and quaint ways—is composed of all those who disdain submerging themselves in a busy world which has no time for anything beyond the getting of nourishment, clothes, cars, and luxuries, the products of pelf, meager or great.

Mostly the Village is composed of artists, writers, musicians, craftsmen—but there are many others, the fringe, who "get along" at various jobs such as Carmel offers and who live here because it is Carmel. Somehow they tend to recreate the Golden Age to which we all look back and, in Carmel's case, the Golden Age began somewhere about the beginning of this century and ended sometime before the Great Advance which was the prelude to the Great Depression.

For a time, Depression seemed to revive what we like to call the Village. Hamburger was the only meat served on the tables of the Villagers, butter was often dropped from the fare in favor of margarine, and wine, not difficult to obtain from Mine Italian Friend during Prohibition, remained with us at a rate of 35 cents per gallon after Repeal. This second Golden Age was a lot of fun, days of work for those who like artists and writers and musicians had work to do, and long evenings of eager talk, but it was a soberer time than the old and original days of the Bohemians, George Sterling and his crowd.

Today, however, so far as we can see, the Golden Age has passed and Carmel grows apace. Until the other day it seemed to us that Carmel had lost most of its artists with its ex-

pansion and busy development. We thought Monterey, with its old adobes and history and its colorful Fisherman's Wharf, had stolen most of them away. Pebble Beach, Car-

mel Highlands and Carmel Valley, too, have drawn from what we thought were our prize; but Carmel remains, in spite of all this and other factors, an artists' colony.

We have some reliable figures to prove this contention, that Carmel and this side of the Peninsula remains dominant. It is claimed that Carmel has about 50 per cent of the artists of the peninsula, while Pebble Beach has a few choice painters and so has Carmel Highlands. Of course, we can wish Armin Hansen, Arthur Hill Gilbert, Percy Gray, Burton Boundey, James Fitzgerald, Bruce Ariss, and the others who live in Monterey, had chosen this side of the peninsula. But then, on the other hand, they might well have gone farther afield and we could not bask even in the reflected glow, which we do, somehow, feel. At least, we have them as neighbors and constant visitors and some as teachers in Carmel, while all are exhibitors in Carmel's art gallery.

If we could see to it that Monterey does away with Fisherman's Wharf, Carmel might get her share of those who cling to the old town over the hill. (That would be some compensation for loss of the wharf, which we would be the first to deplore and which artists the length of the coast and across the continent would mourn.)

So, we claim that Carmel, in spite of its outward signs of commercial prosperity, is still an art colony for the artist, the pearl in his oyster—to swing a literary haymaker—but we do not thereby wish to exclude our neighborly artists of Monterey, Pebble Beach, Carmel Highlands or the Valley from our circle. These artists we share with the whole world, their audience. They, it must truly be said, are in a large measure responsible for Carmel retaining its reputation as a place of creative workers and artists.

Carmel Art Association Thriving Group

Long years of relentless effort on the part of members of the Carmel Art Association has borne fruit under the presidency of their distinguished head, John O'Shea, the Carmel artist who paints glamorous jungle greens.

During the two years O'Shea has been president, the new gallery has been begun and completed; O'Shea has put in the rock garden which makes the entrance one of the most beautiful things in Carmel today; and he is there for a third term.

From the 48 states and from as many foreign countries the Carmel art gallery on north Dolores street has brought its thousands of visitors, and the gallery thereby qualifies as one of the best and most successful sources of word-of-mouth publicity for Carmel that this village of artists, writers and home-makers could have. And among its membership known across the country are such honored names as those of William Ritschel, Paul Dougherty and Howard E. Smith of Boston, all National Academicians, and Armin Hansen and Arthur Hill Gilbert, Associates of the National Academy.

The Carmel gallery is one of three public galleries at present in existence on the peninsula, the oldest being the Del Monte gallery, over which Miss Josephine Blanche has presided from the first, and the new Contemporary Art Gallery just op-

ened in the Casa Verde in Monterey. Among early contributors to the Del Monte gallery were Rollo Peters, Harry Fonda, Piazzoni and others.

Many have been those who have been invaluable in supporting the Carmel Art Association, but only a few names can be mentioned. Mrs. Nellie Murphy Montague was long curator. Mrs. Janie Otto is its present curator, a worthy custodian conversant with the art world. Her husband, Clay Otto, designed and built the new gallery, an artistic and practical setting for exhibition of its members' work.

The following are Carmel Art Association members:

Eva Belle Adams, Rowena Meeks Abdy, Bruce Ariss, Ernest Atter, Ellen Brown, Judge James Bardin, Alvin Beller, Joseph Bennett, Roberta Balfour, Burton Boundey, Lester Boronda, Ferdinand Burgdorff, Frederic Burt, Beniamino Bufano, Mary Call, William Cannon, Louise Carpenter, Dudley Carter, Jennie Vennerstrom Cannon, Ada Belle Champlin, Hazel Coolidge, Ralph Coote, Alice Comins, Josephine Culbertson, John Cunningham, Patricia Cunningham, Ida Maynard Curtis, T. H. Cutting, Donna Davis, Paul Dougherty, N. A., Free Dean, L. E. De Joiner, Robert Edgren, Florence Earnist, Catherine Eardley, E. Charlton Fortune, D'Arcy Gaw, Percy Gray, Arthur Hill Gilbert, A. N. A., Norah Nichols Gra-

bill, August Gay, Elwood Graham, Armin Hansen, A. N. A., Edda Maxwell Heath, Charles Orson Horton, Emeline Harrington, John Langley Howard, Sophie Harpe, Mrs. Margaret Ingalls, William Hyde Irwin, Louise Jenkins, C. Chapel Judson, Ada Howe Kent, Jean Kellogg, George Koch, Emma Kraft, Gene Kloss, Harold Knott, William E. Kneass, Jr., Ruth M. Lewis, Homer Levinson, Janette Maxfield Lewis, Margaret McDonald, Aimee Lozier, Royden Martin, M. De Neale Morgan, Charlotte E. Morgan, Laura Maxwell, Mary C. W. Black, Edith Maguire, Thomas McGlynn, Gene Frances McComas, Evelyn McCormack, Isobel Nicholson, Phillip Nesbitt, John O'Shea, Myron Oliver, Clay Otto, Happy Bouce Parker, Marjorie Pegram, Oma Perry, Z. L. Potter, Helen Perrin, William Ritschel, N. A., Carmen Rubio, Alberte Spratt, Elizabeth Strong, Catherine Seideneck, George Seideneck, Celia Seymour, Henrietta Shore, Julie Stohr, Mary Scovell, Howard E. Smith, N. A., Barbara Stevenson, William Silva, Richard Taggart, Fred Todd, Paul Whitman, Grace E. Ward, William Watts, Leslie B. Wulff, Marjorie Wintermute, Tullita Westphal, Abbie Lou Williams, Fannie Winchell, Roy Zoellin, James Fitzgerald, Glynn Collins, Dr. Margaret Levick, Ed Lowe, Viola McBride, Grace Ward Hunt.

Henrietta Shore, Born in Canada, Is Hard Worker

You can usually tell a first-rate artist by the amount of work he does. At least the ones who never did any work, aren't, as a rule, first rate. Distinctly first-rate, however, is Henrietta Shore, who got there both by native ability and by devotion to grueling work.

Born in Canada, Miss Shore came to California nearly nine years ago and was introduced to Carmel through the Denny-Watrous gallery of those days. She dropped down for what was to have been a brief visit and remained.

She draws with exactitude, every line definitely weighed and measured. She uses exquisite colors with utmost purity. She is a stylist in all her work, one who will work for weeks, sometimes for years, to achieve a certain end in her work.

At 15 she studied in Toronto with Laura Muntz, one of the best teaching artists in Canada, and later she went to New York where she worked with Robert Henri and also William Chase and Kenneth Hays Miller. From there she went to Europe to study in the galleries and on a second trip abroad carried a letter of introduction to John Singer Sargent. He saw her work and immediately accepted her as a pupil, but he strongly advised her not to study with him because of his strong influence over his pupils. This good advice she was not to regret.

She studied freely at the Heatherley Art School and at Haarlem, Holland, with Henri. In 1914 she came to California for the first time and had a studio in Los Angeles and lived in Hollywood. Then she returned to New York, before coming out to San Francisco and then, finally, to Carmel, where she has a miniature studio-home screened by twisted oak trees in an out-of-the-way nook of the town. She has also visited Mexico and some of her work reflects the Mexican environment.

Her "Yachting on the Bay," a lithograph, is in the U. S. Library of Congress. She has won various gold medals and murals by her are in the post offices at Monterey and Santa Cruz.

Art In Schools of Carmel

by FERDINAND BURGDORFF

Carmel, to the outside world, means art all over the town. Well, the trees, gardens and hills have art, but not the homes — far from it. There are not two out of ten houses that have paintings.

But there will be art in Carmel, in the years to come. It won't be in the homes, but it will be in the schools. To be definite, it will be in the new high school that is still on paper, but is to be a fact some time in the future.

And it will be the artists of Carmel, those possibly who are here now and those who are to come as the years go on, who will provide the paintings and sculpture, as a gift to the children of the town.

The school board has arranged with the school architect to provide spaces in the walls of the classrooms and halls for large pictures to be inserted as they are provided.

It is not the desire of the school board to fill all these many spaces provided at once—far from it. There will always be artists coming to Carmel from other places who will be pleased to contribute their offerings to the youth of the schools.

The present-day artists will be invited to contribute a donation of their best work, arranged to fit exactly into a space in the wall provided for it. There will be no frames or easel picture, given just to give and be one with us. Oh, no! These pictures will all be planned for the space they are to fill.

The artists will be invited, but not begged to contribute, because there will always be artists who will consider it the greatest honor to paint a picture for the children.

And so, Carmel may expect, in the future, its fame for art to be substantiated, but not in the homes—but in the schools!

(Mr. Burgdorff brought this suggestion before the Carmel school board at an informal meeting and the board gave him a most favorable reception).

William Silva Began Painting at Age of 50

Many an artist, in our present survey, began painting at an early age, never did anything else. No so with William Silva. He's different. He began at 50, after a successful business career in Savannah, Ga. He sold his china business and started out.

He studied under Jean Paul Laurens and Henry Royer in Paris, Chauncey Rider in Etaples, Arthur Dow in Ipswich, Mass. Twenty-nine years ago, through Mrs. Laura Maxwell, Carmel artist, came here bearing a letter to Paul Prince. Today he exhibits at his own private gallery on San Antonio.

A crack pistol shot, in art he has potted a bullseye with the \$2000 Davis National Prize. At 80 years, Silva is always dapper, walks about Carmel with a quick step, has fought long and hard in civic affairs.

Laura Maxwell Early Carmelite, Knows Her Flowers of California

She wields extraordinarily large brushes and uses what she calls "slathers" of paint, does Laura Maxwell, one of the few active artists left from the early-day "bohemian" group of Carmelites. She came here even before San Francisco's Fire gave Carmel its first "boom."

(Mrs. Maxwell, sister of Carmel's Paul Prince, of the Carmel Development Company, has combed California for the beauty which she puts on canvas, whether the coast scenes such as she portrays so well, or the wild flowers of the great inland areas.

Notable are her arrangements of California wild flowers, which, no longer humble field flowers as she paints them, become something triumphant.

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Gilbert Paints Neighborly Live Oaks in Monterey

Arthur Hill Gilbert, A.N.A., came west after the war and although he first arrived in Los Angeles, he soon reached the peninsula and built a home in Monterey. Here, right in his own yard and in the hundreds of nearby acres of the Jacks estate, he has his favorite models, the live oak trees which stand with their trunks buried in yellow grass.

Ever since he can remember, Gilbert has painted and during college days spent his summers indulging in his art. During the war he saw service in the Navy, on the old Oklahoma which accompanied President Wilson from his peace mission to Europe.

He obtained his art education at the Otis Art Institute in Los Angeles, in Paris, London and New York. He married Audine Abbott of Monterey seven years ago.

Among the honors Gilbert has won are the Julia Hallgarten prize of the National Academy, the J. Francis Murphy memorial, the Henry Ward Ranger bequest of \$1000 prize and purchase. His painting is mostly in oils, often with the grand old live oaks as central figures of his landscapes, and he also teaches.

Gilbert is represented in the supplement by a picture of California's First Theatre in Monterey.

William Watts One of Early Carmelites, Also World Traveler

Canvases of William Watts reflect the many parts of the world in which he has traveled in search of paintable subjects. He has painted the Taj Mahal and the junks of China and the magic scenes of old Egypt.

William Watts early came to live in Carmel, and has had a studio in this village and now at Carmel Highlands. Here may be seen an incomparable group of Spanish paintings. He also traveled and painted in Norway and France.

Although he had a beautiful drawing for the supplement of this issue of The Pine Cone, reproduction factors made it impossible to run this, a loss for the record of Carmel art.

Percy Gray Puts Real Romance In His Landscapes

One of the members of the Carmel Art Association who is regarded as indispensable to the success of the Carmel gallery is Percy Gray, who lives on the Mesa in Monterey.

Gray, well known and always in demand, paints local landscapes, mostly in El Estero near his home, and the quality of his canvases is romantic with reminiscence of the meticulous work of the old English and French masters. Like Gilbert, he favors the live oak trees.

For many years, Gray has been a peninsula resident.

Paul Mays Has Jungle Painting In White House

Paul Mays is one of the well known peninsula artists who divides his time between his Monterey home and his home in the East, at Bryn Athyn, Pa., original home of his wife, who was Margaret Pendleton Cooper. One of his paintings adorns the White House.

Born in Cheswick, Pa., in 1888, was first a student at the Art Students League from 1907 to 1910, and then the following year at the Hawthorne School of Provincetown, Mass.

He also studied at Newlyn School of Painting in London and the Colarossi Academy in Paris in 1923-24.

Paul Dougherty, Destined for Law, Quit Bar for Art

With his father a lawyer and his grandfather a judge, Paul Dougherty, N. A., was born in New York destined for the bar. He completed law studies and was admitted to the bar of New York State in 1898, but there his legal career ended. But Paul Dougherty wanted to paint, and while attending college he had found time to begin an art career.

Dougherty was off to Paris, London, Florence, Venice and Munich and for five years he traveled and studied art alone, and attended the open classes of Carlorossi. He studied the old masters in France and Italy and became interested in a series of experiments in tempera, which he uses in his present technique of painting.

Until 1927, Dougherty lived abroad and in New York, and then he came west to Arizona and California. Next year he married Paula Gates and in 1931 he and his wife built their home in Carmel Highlands.

A famous brother is Walter (Dougherty) Hampton, Shakespearean actor.

Now, this tall and aristocratic

gentleman who paints strong marines and has won most of the prizes to be won for art, says with conviction, "I can ask nothing better of life than to live here for a long time and to paint and to find a few people here to appreciate my paintings." It sounds like chamber of commerce stuff, but, coming from Dougherty, it's the real thing.

Most recently he won the award for the best marine in the Poets and Sculptors Gallery in New York in a special exhibit. He has also gained Carnegie and Altman prizes, a gold medal at the 1915 Exposition and others. He is a member of the National Institute of Arts and Letters, the Society of American Artists, the Lotos, National Arts Club and the Coffee House.

Seen back in Carmel this week was Charles K. Van Riper, who has been in Hawaii with his family.

Miss Sally Fry is in Carmel again. She returned on Saturday from Arizona where she has been staying on a rancho for several weeks.

KIT WHITMAN presents...

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William Ritschel Lives Close To Ocean He Loves

William Ritschel, member of the National Academy, born in Nuremberg, Bavaria, joined the German Navy in order to become a marine painter. He has become a great marine painter of international renown. In the Navy he got as far as the torpedo boats and saw duty in the Turkish-Greek war in 1886, when he was stationed in Crete.

His sea career began in one of the square-rigged ships he loves to paint, as a cadet in the proud frigate Prinz Friedrich Karl. Before coming to this country he studied at the Royal Academy under C. Kaulbach in Munich.

Wearing a greying beard and a beret, Ritschel is a striking figure everywhere he goes. He usually wears a dark coat, breeches and leggings. Near the left corner of his good natured mouth there usually is visible the stub of a roll-your-own cigarette.

His house, a gaunt "castle" of rock set upon a rocky ledge over the ocean at Carmel Highlands, stands apart, close to the restless Pacific. The approach is over a dirt road that romps up and down much like a midway. It is a dramatic approach to the home of a painter of dramatic marines.

Here Ritschel lives with a wife who is also an artist, and a musician, and a corner of the great sombre studio is devoted to her grand piano upon which rest the fragile objects of her art, models in sealing wax of unusual design and color.

Although so securely lodged between land and sea, Ritschel occasionally feels the pangs of desire to be off to far places. He lived in Tahiti more than 15 years ago, in the old haunts of Gauguin, in

Moorea, the "Pearl of the Pacific," and in the Marquesas, written of by Frederick O'Brien in "White Shadows of the South Seas" and other rather romantic accounts of island life. Ritschel did not meet O'Brien there, however, for the writer was forced to remain aboard ship because a Captain Winchester was suing because O'Brien called the captain "the greatest liar in the Pacific."

A good portion of his life Ritschel resided in New York, a score of years, but 26 years ago he came to Carmel and in 1918 built his house of rock—much like that of Poet Robinson Jeffers on Carmel Point.

Although he has lived in sophisticated New York and beautiful and simple Moorea, Ritschel declares, "California is the place for me."

A regular exhibitor in New York, Buffalo, Chicago, Washington, D. C., Toledo, Cleveland, London, Glasgow, Rome, and Paris, Ritschel has won five important gold medals, and twice \$1000 purchase prizes, the Ranger and \$1500 purchase prize for the National Gallery at Washington, and first and second prizes of the Academy of Western Painters. He is also represented in collections in the Pennsylvania Academy, Crocker Museum, National Arts Club, National Gallery, and elsewhere.

Several groups claim him for a member, including the Arts Club in Munich, the Cliff Dwellers in Chicago, the Salmagundi Club of New York City, the Societe Nationale des Beaux Arts et Lettres of Paris, the Philadelphia Arts Club, American Art Association and National Arts Club, and the American Water Color Society.—F. L. L.

Carmel Art Pair Turn To Valley

By FRANCIS L. LLOYD

I want to tell you how how the Seidenecks, both of them artists, turned their backs on the Great City of Opportunity and turned to The Land.

It happened several years ago. George and Catherine Seideneck called in their good adviser, Mrs. Seideneck's brother, Superior Judge Hilliard Comstock of Santa Rosa. The question was: What to do?

Judge Comstock, thoughtfully and with due considerations for the practical, strongly advised them to return to San Francisco and to devote themselves to commercial art. It seemed the sensible thing to do. George Seideneck before the war had been sent on commissions by the Meyer Both advertising agency and had done well.

There was, however, an alternative. The Seidenecks were interested in a piece of land ten miles up Carmel Valley. After careful thought, and probably a deal of intuition, they turned down the good Judge's decision, took a tent up the valley and started to live.

On these dozen acres, commanding a view of Pinyon Peak and the north slopes of the Santa Lucia mountains, they put up their tent. The floor they built for the tent is still there. It is part of a house, a most beautiful and unusual house, one most suitable for the living and working of two artists.

The house "grew" along the west ern slope of a spur of one of those golden hills, almost on the edge of a gulley choked with live oaks. At the south end is the studio, where traditionally Californian roof slopes are employed, and from there the house stretches back toward the hills with bedrooms and living room and kitchen. There is a slight break between studio and the rest of the house, but a leafy walk serves to connect and many doors open out along this side of the house in rambling western fashion. Latest addition is the "kitchen" which George Seideneck is finishing with brick and timbered interior, a high-throated fireplace in the center back with the kitchen stove encased in brick. Here old timbers from razed barns and old railroad ties have been used with rare foresight to combine with the bricks and complete a highly satisfactory interior. The floor is brick.

It is not the unique materials alone that make this a place of beauty and artistic atmosphere. It is the way in which this couple have moulded their house to their own informal design; yet it is a definite design both for living and for a house, and a house that is not a mass of construction but an organism whose parts happen to be timbers and brick.

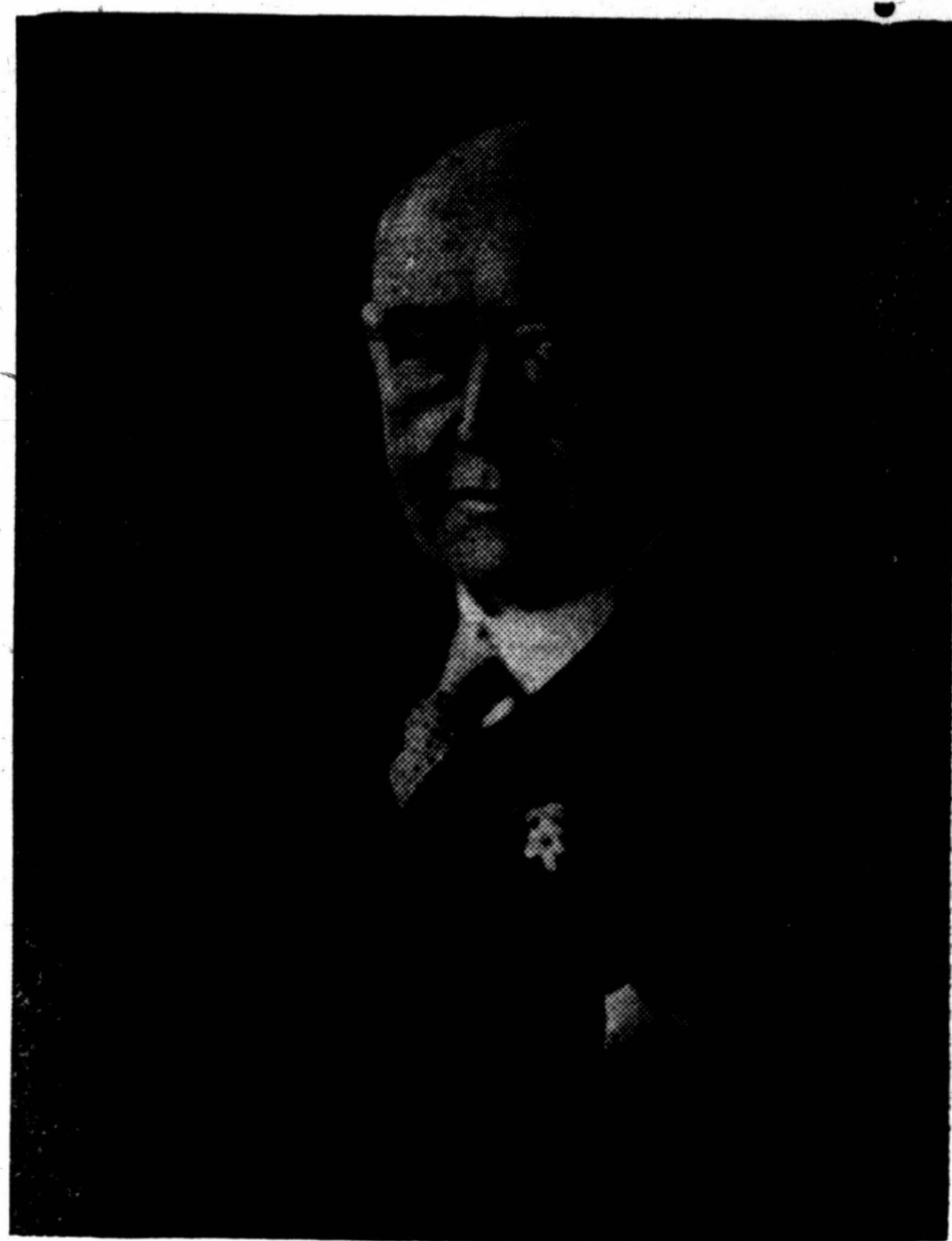
It is the unconscious artistry that makes the European peasant build himself a house of character.

Outside grow useful fruits in a hillside orchard, and strawberries and youngberries ripen in the sun. Chickens are tucked away in a far corner to lay their eggs for the Seideneck board.

Those who wish to see paintings and to buy do not seem to mind the 20 mile roundtrip out to see the Seidenecks in Carmel Valley. Someone once said something about a better mousetrap—but it would be hardly fair to liken this place to a mousetrap, for it's rather a "soul trap"; at least, I found it so!

DR. VAN NIEL GOES EAST

Dr. C. B. Van Niel of Hopkins Marine Station at Pacific Grove, is on his way to New York to attend the annual meeting of the International Association of Marine Microbiologists. Dr. and Mrs. Van Niel and their family are Carmel residents of long standing.



Beloved Frank Devendorf, with Frank Powers a founder of the City of Carmel. About the turn of the century they began working on their dream of a village amid pines and oaks and invited artists and writers here, giving them lots of encouragement.

Armin Hansen Sailed Seas With Belgian Fishermen

All that Armin Hansen, A. N. A., one of America's great etchers and an outstanding marine painter — needs to make him look entirely the role of a fisherman—are sea boots and oilskin coat. The old hat he wears, the weather-beaten skin, and the huge bulk of the man complete the figure. And if Armin Hansen had to change his mode of life completely, turn to the sea for a livelihood, he could make that change almost instantaneously. For Hansen has fished with the Belgians on the North Sea, in the White Sea, and he has pulled heavy lines with the fishers of Monterey.

Born in San Francisco in 1886, Hansen was the son of a Danish father and an American mother in whose veins flowed a rich mixture of the blood of old France. At 12 years of age, he began to paint. "Of course, I wasn't an artist then, you know!"

He studied in his native city with Arthur Matthews, and at the Royal Academy at Stuttgart under Grethe. Then he went to Belgium for five years, spent most of his time there as a signed-on member of the crews of trawlers and fishing smacks.

"The fishermen over there are like animals. They are rough, uneducated men. They work under terrific conditions. Believe me, the North Sea is a rough place!" Hansen has had his taste of the sea and he doesn't want his 14-year-old son, Wendelborg, to follow the sea in spite of the youth's ambitions to become the head of a big steamship company—and on the sea is the only way to really qualify for such a position.

Altogether Hansen spent seven years in Europe, part of the time as a student at Nieuport in Belgium.

Returning to San Francisco, he took a sketching tour to Monterey, arriving in what was to become his home port in the old coasting steamer "Eureka." He's been here ever since.

During the period between 1918 and 1925 he went out with the fishermen of Monterey. "They were mostly hook-and-line men and lampara men, and they're all dead now, or scattered. I worked with them and pulled their fish, but I had to get

away from the sea after a time in order to be able to paint it. I had to work from memory to get what I wanted. I really enjoyed the sea life, probably because I didn't have to work at it." Once, however, he took a sea job when he was broke.

When Hansen got back home from Europe he landed in San Francisco with five cents, so he lived for a time with his mother, who still lives in that city. His father is dead. He was better off when he landed at Monterey. Hansen had all of \$2.50 in his pockets then.

One Hansen episode, told before in a previous interview, bears repetition:

"According to a friend who listened to this tale of mine long ago (Hansen said) and perhaps with some incredulity, the experience of Dauber (in John Masefield's Story of a Roundhouse) and my youthful self were identical up to a certain point.

"We hoisted anchor at Ostend. I can still feel the fury of those howling Northeasters. The captain called me 'Yank' and, greenhorn that I was, put me at the wheel to take his orders. When I hit a sandbar, he never let me hear the last of it.

"When we got to Dover, the captain asked me to go ashore with him. I had a sketch pad in my pocket and when we were seated in a cafe I took it out and drew faces of the men sitting around. The captain got quite excited and pointed out one and another as he recognized them from my sketches.

"Next he wanted me to draw his picture. He was satisfied when he saw it, wanted it to be better looking. He didn't take offense but later got all rigged out and posed himself stiff and uncomfortable looking and I sketched him that way. From that time on, although I was his personal liquor steward, my real job was decorating the walls of his cabin.

"I was a party all this time to a smuggling pursuit, although at first innocent of it. It leaked out little by little. Ostensibly, our cargo to England was concrete and from England to Belgium, coal. Our real business was smuggling cigars and gin into England."

He lives in Monterey, teaches at Carmel Art



Miss Josephine Culbertson, landscape and wild flower painter, who came to Carmel from New York in 1906, was always an active spirit in the community and with her life-long companion, the late Miss Ida A. Johnson, conducted the Boys' Club. Now 85 years of age, Miss Culbertson has been confined to hospital in Pacific Grove for more than a year.

MANY MAJOR PRIZES WON BY ARMIN HANSEN

Armin Hansen's work is well known throughout the art world.

Hansen has been the recipient of many awards, latest of which is the coveted International Gold Medal for etching at Paris in 1938. Other prizes he has won include the Charles M. Lea prize of the Print Club of Philadelphia; Gold Medal, Painters of the West, 1925; Ranger purchase, Na-

tional Academy of Design; gold medal and Huntington prize at the International Etching Exposition at Los Angeles; first Hallgarten prize of the National Academy of Design in 1920, and many others, including the cash award at the International Exposition at Brussels in 1910 and the San Francisco Exposition in 1915.

He is a member of the Salmagundi Club, New York; California Society of Etchers, Societe Royal des Beaux Arts of Brussels and others.

Seidenecks Both Painters, Baldridge, Hajji Baba Illustrator

The Seidenecks are a part of what we might call Little Old Carmel, for they came here when it was still the Early Days—they were main-springs of the then flourishing Carmel Arts and Crafts Association—and they have continued to live here, for many years in Carmel and now in the past half dozen in Carmel Valley.

George Seideneck claims to be the only genuine Carmelite ever to be president of the Carmel Art Association of which he was a founder. Other presidents have been residents of Pebble Beach, Monterey, or Carmel Highlands.

Catherine Seideneck, sister of Carmel's Hugh and Hurd Comstock and one of seven children of a remarkable Evanston, Ill., family, is an artist with a fine color sense. Occasionally, George and Catherine Seideneck have collaborated in their painting, something rather rare in so exacting a field, and a picture of St. Ives boats is to be seen at Sunset school bearing their joined names.

George Seideneck hails from Chicago, Mrs. Seideneck from not-distant Evanston, but they met here in Carmel many years ago. It has been the rule rather than the exception among artists of the peninsula to find that they always showed artistic tendencies from early childhood. One of these is Seideneck, who always intended to devote himself to art. He studied in the old Smith's Art Academy in Chicago, later the Chicago Art Institute, and went abroad from 1911-13, studying in St. Ives, England, with Harry Britton, now one of the great Canadian painters, a resident of Toronto.

Concentrating on portraiture—his St. Ives fishermen were frequently his models and some of these heads may be seen in the studio in the

Valley—Seideneck was advised to go to Munich, where he studied at the Walter Tohr school and later the Royal Academy under Karl von Marr. He then painted in various parts of Europe, in Austria, the Austrian Tyrol, Italy, and in Switzerland in the winter.

Returning to Chicago, he soon went back to England about the start of the war and, as all artists were suspects, especially if they were Americans with names of German origin, Seideneck was arrested for photographing old buildings in Liverpool.

Coming back to America on one of the ill-fated Lusitania's last trips, he had for a shipboard companion Henry O. Tanner, the greatest of colored artists. Shortly thereafter, he came west to paint in Nevada and California, but only discovered Carmel after another winter in the East, teaching at the Chicago Academy of Fine Arts in life classes and doing portraits. At this, he made enough money to come here in 1917—and he has remained here except for a trip abroad to paint in St. Ives, Venice and Malcesina on Lake Garda in Italy.

Catherine Seideneck began her creative career with Elbert Hubbard in the Roycroft shops in East Aurora, N. Y., being especially interested in leather work. One highly ornate piece of this work hangs on the studio wall. She taught there and later worked her way through art school at Berkeley and teaching at the Meyer School of Arts and Crafts in Berkeley.

Luther Burbank, the plant wizard, was responsible for bringing Mrs. Nellie H. Comstock and her seven children to California. He advised that they break away from the conventional college town atmosphere of Evanston. Catherine Comstock herself planned to apply her leather skill to a large Burbank edition, but this fell through. In Santa Rosa, Burbank's home town, however, Catherine Comstock found herself active with her brother, now Dr. John Comstock of the Los Angeles Museum, in the Santa Rosa Art Craft Guild, which she ran and where she instructed. She later taught at the Meyer School and finally at the Carmel Arts and Crafts. In 1913, she met George Seideneck here and they were married in 1919.

Incidentally, Mrs. Seideneck's mother, Nellie H. Comstock, now 83, lives in Santa Rosa and maintains an active correspondence with her seven children and half a dozen living cousins, and writes beautiful poetry.

Mrs. Seideneck, whose best known work is in water colors, is now experimenting with a new form she discovered for herself—oil wash, in which oil is used liberally as water in water colors—and most interesting in the employment of this medium is a preliminary design for a large screen for the W. W. Wheeler home in Pebble Beach.

Baldridge, Hajji Baba Illustrator

This concerns the illustrator of "Hajji Baba of Ispahan," gorgeous Random House publication of the past year, which was illustrated by Cyrus Le Roy Baldridge.

"Roy" Baldridge, who lives in New York's Greenwich Village, has spent the last two summers at Carmel Highlands in deep seclusion—for the purpose of working.

With his wife, Caroline Singer, well known former San Francisco newspaperwoman whose writings appear in the New York Times, Baldridge takes only that time out for vacation which he spends driving between New York and Carmel. All else is work.

A first acquaintance with Mr. and Mrs. Baldridge was made recently in their studio. It was only after knocking at several doors of what seemed an abandoned house, that the inhabitants were prevailed upon to open a back door a questioning crack. It was Roy Baldridge who warmed up to the then nestling idea of a Pine Cone Black and White supplement. He took almost an hour from heavy concentration over a dry point to discuss details. Meanwhile Miss Singer discoursed of old days in San Francisco and Carmel.

It seemed that many years ago Caroline Singer came down to Asilomar with her father, Rev. Edwin James Singer, who preached at camp meetings. Later, as a writer, she revisited Carmel and received the usual tender of a lot if only she would join the group of writers—James Hopper, George Sterling, Frederick R. Bechdolt, and others—already a part of early Carmel.

"I knew I could not stand such an atmosphere," she told us. "Too many artists and writers together with no leavening is deadly." And so she turned down the generous offers of Frank Powers and Frank Devendorf.

Both Baldridge and Miss Singer are on the threshold of the 50's, but, handsome and vigorous, they look much nearer early 40's. Their fine eyes are the most noticeable of their features.

Recalling earlier mention in the Pine Cone a year or two ago, Baldridge told of his Commandership in the New York post of the American Legion which was expelled "for liberal views" and subsequently had its charter returned when the matter was referred to the highest courts.

Baldridge mentioned with some pride this fact—but not that National Commander Stephen F. Chadwick was born in the same town in Washington as Miss Singer, Colfax, within a half-dozen years.

Baldridge, in Europe early in the war, joined the French forces, while Miss Singer was active in France with the American Red Cross. They were married about 1920.

A great deal of their work is in collaboration, Miss Singer writing and Baldridge illustrating. Together they produce such books as "Half the World Is Ispahan," "Boomba Lives in Africa," "All Lives in Persia." To obtain material first-hand, they went to Africa and Persia.

Baldridge's work in West Africa is now a permanent collection presented by Samuel Insull to Fisk University.

NO GARDEN PARTY FOR ALL SAINTS CHURCH

The annual Garden Party at "Rushwood," a benefit for All Saints Altar Guild, will not be given this year on account of the ill health of Mrs. Wallace. All those who have so generously cooperated with her, and appreciated her fine work, not only for All Saints' Church, but for every organization in the community, are urged to show their appreciation and help by attending

Painter of Golden Hills, Boundey Always An Artist

Burton S. Boundey, painter of California's Golden Hills of Summer and other varied aspects of California and the Monterey Bay region, was born in a region as different from this as any part of America can be. This was in Wisconsin, on a farm near Oconomowac, the myriad lakes of that northern state. Although he was born so far inland, both grandfathers followed the sea, and his own father left it to become a farmer. Boundey was one of those who knew he would be an artist. However, he delayed a real start in this field to complete high school in accordance with the desires of his parents. Then he went to Chicago where he studied for several years in the art schools of that city. "These were years of good, honest work," he declares.

Later he went to New York to study with Robert Henri, a teacher shared by but few of the artists of the peninsula, and had instruction from George Bellows.

Returning to his native state, he painted winter scenes with a portable studio—a great aid in working in zero weather. This was a kind of forerunner of the present trailers, but it was a light shelter on sleigh runners which Boundey pushed along on the frozen Lake La Belle in Wisconsin. During this time he painted and exhibited through the Middle West.

About 13 years ago, Boundey came to California on a sketching trip, arriving in Southern California but finding as soon as he reached the Monterey peninsula that this was

one of the smaller functions to be given later by Mrs. C. J. Hulsewé, Mrs. James Cockburn and Mrs. Vera Peck Mills.

There will be a tea given at the Rectory on Sept. 13, details of which will be given later.

the one place. Nine years ago he built his present home at the foot of Carmel grade and across Via Buena Vista from Arthur Hill Gilbert. An uncle preceded him west with an ox-team in '49.

Boundey has exhibited in the different California annual shows and has had one-man shows at Del Monte, Stanford Art Gallery and in the Denny-Watrous gallery in Carmel.

Always interested in Carmel, he became president of the Carmel Art Association at the time the present site, including the studio of Ira Remsen, who had died some time before, was purchased on North Dolores street, and since that time has continued to be a member of the board of directors. He is also a member of the American Artists Professional League.

Among the murals at Monterey Union and Pacific Grove high schools, Boundey is represented, as also in the California Building at the San Francisco World's Fair.

Awards which Boundey has won are the purchase prize for oils in the Santa Cruz state wide contest in 1933, honorable mention for water colors in the same in 1936, and first prize for landscape in oil at the California State Fair in 1937.

For the past two years, Boundey has conducted a landscape sketch class for the Carmel Art Institute and also life classes at Monterey Union high school under the adult education program. Here as many as 30 persons, artists and students, gather to use the model and to exchange criticism.

Boundey is married, his wife being the former Letitia Brown of San Jose, descended from early settlers at Moss Landing, and her grandfather owned the Vierra ranch near there.



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Pilgrimage to Studios of Local Artists Results in Thrilling Experience for Pine Cone's Writer

By FRANCIS L. LLOYD

In the preparation of material for this edition, it has been my happy chore as the Pine Cone's news editor to visit the homes and studios of dozens of artists in Carmel and on the Monterey Peninsula.

What seemed at first a "grind," making the rounds from studio to studio, became in no time at all one of the most interesting assignments connected with the job of getting out the Pine Cone each week that I have had in more than a year.

In fact, it became an inspiration. Naturally declining to be the inquisitive, peering, celebrity-chasing reporter, I had long refrained from calling upon William Ritschel or Paul Dougherty or John O'Shea. I regarded the artists of Carmel as a part of the natural set-up and I regarded them as news only when they won prizes, died, or gave garden parties.

Casually, over the long period of years during which I have drifted in and out of Carmel—a long period of years in spite of the youthfulness that belies my great age of 32—I have met William Watts, William Silva, Ira Remsen, Ferdinand Burgdorf, James Fitzgerald John O'Shea, and M. DeNeale Morgan.

I should have put Miss Morgan first, because, when we arrived in Carmel in early summer in 1911, the Lloyd family stayed in a little white portable house on the north side of Miss Morgan's studio. We got acquainted because I picked one of Miss Morgan's geraniums and I was sent back to apologize for picking flowers that did not belong to me. Miss Morgan stood me on an apple box and painted me full length.

We returned again the following summer from Auburn, Alabama,—but don't think I'm a Southerner,

for I was born in Arizona in an adobe house miles from anything but a giant cactus — and in due course I was taken, a weary-legged child, to the old Watts studio and the Silva studio and to the studio of Jennie Vennerstrom Cannon.

Returning to Carmel later on, this time from Montreal, I got to know Ira Remsen when he had his studio in Herbert Heron's new (in 1925) Seven Arts building. "Rem" was then clean shaven. One day he drove his old touring car, full of dogs and canvases, off into the desert and returned after a week or so with the most beautiful full and flaming red beard that I have ever seen. It was glorious and went well with dress clothes at Del Monte. I liked his work, but that was as far as my artistic judgment could go. That's as far as it goes today: Either I like or I don't like.

Then, five or six years ago, I was back here to remain in California. Hilary Belloc—my college friend now my colleague on matters nautical and piscatorial—took me over to James Fitzgerald's studio in Monterey. (Hope Belloc had known him in Taos, New Mexico's art colony). We became fast friends because Fitz loves the sea, as I do, and the beautiful California country in which we have gone tramping.

John O'Shea was a genial acquaintance at smart cocktail parties and at the home of Douglas and Marie Short. We also met through the Art Association, O'Shea as president, I as reporter. I have got to know Bruce Ariss, because we both like house building.

But today, I have gone forth to beard the lions in their dens—and it has been a thrilling job. I made a point of seeing every artist possible in his natural environment. While I did not ask him to don smock and beret and to take up a palette and brush, I did ask to see the studio. Here I found all sorts of men doing all sorts of things in all sorts of studios.

Foremost in interest is probably William Ritschel and his studio. You drive down a cliffside and over a wave of land which seems to be charging the sea, attempting to break over a high castle perched on a rock between land and sea. This is Ritschel's Shangri-la... the place of Lost Horizon, Mrs. Ritschel explained.

Here the mighty marine painter lives with his ship models and huge easels and large canvases. The room is dark and brooding and it is moody with the Pacific outside and the fog overhead. He does not attempt to show me anything, but I ask a few questions regarding the dramatic oils before me. One is of dying breakers after a storm and there is a fiery splash from the setting sun through rifts in the storm wrack.

He takes me over to the grand piano—his wife is both an accomplished musician and artist—and he picks up some fragile statuettes. They are her work in sealing wax, graceful, dainty and yet strangely beautifully moulded human forms in symbolic array. There is a strange unearthly hue to the wax colors, too.

In the Seideneck studio up Carmel Valley is quite a different studio, this one without a brooding air, but instead all light and airy. Instead of the sea, it is the land. Yet both Ritschel and Seideneck are of German blood! Here is another couple, both of whom are artists. Catherine Seideneck explores the possibilities of unique oil wash! The result is again something so definitely feminine, so rare in color and in grace.

This studio, instead of being a rock-studded fortress, is something like a bit of an old California ranch building with the easy roof lines, heavy timbers and rough walls of wood.

It is not a long step, except in distance, to the foot of Carmel grade

in Monterey, where Arthur Hill Gilbert has his studio. Actually, he has two studios, but he jestingly hints that Mrs. Gilbert put him "out back," taking over his first studio in the house.

In the yard, near old Spanish moss-grown live oaks, Gilbert built his own studio, which cost him exactly \$100. With his own hands and a part-time helper he put up a very serviceable studio of rough lumber and sticks from a torn down barn.

This studio is both a place in which to paint and a workshop, for Gilbert has an old Donner Lake scene painted in the genteel fashion of 50 years ago with soft colors and, underlying the rocks of the Sierras, a layer of bitumen—where now would be found perhaps a layer of purple paint. This picture, by F. L. Heath, Gilbert is restoring, bringing back the old colors to show again what the artist's eye once saw in the tragic spot.

Gilbert, like Ritschel, the Seidenecks, and the rest, is most welcoming. I am a virtual stranger, and yet I am told all about art of 50 years ago, the art of F. L. Heath, and how it compares with today's treatment of similar scenes. Gilbert shows some small sketches of Yosemite for comparison.

Next door, across the street from Gilbert, is Burton Boundey. We all have noticed the name on his mail box—it has a kind of musical note to it, a gay note. Well, Mr. Boundey is like that, in his quiet way. He is a gentle, soft-spoken man, for he was born on a Wisconsin farm, and he retains something of its elemental quiet although he left his

north country behind a long while ago. He is of pioneer people in the heart of a wide continent, sprung of men accustomed to the wide pastures of the sea.

Here in the Boundey studio, high vaulted, are paintings of a Wisconsin ice-cutting scene, where the men push the ice cakes along a channel until, at 2 a. m., with the temperature at 20 degrees below zero, it freezes in spite of their efforts. The moon is shining and lamps glow on the ice. In another corner is a Monterey Fisherman's Wharf scene of a purse seiner loading its net. There is also a scene of the "Golden Hills of Summer" — Boundey's expression for what Ambrose Bierce called the "tawny coast."

Talk veers around to the threatened destruction of Monterey's famed wharf—and Boundey frankly admits the wharf and old town are what brought him here.

Over to Pebble Beach to see Gene Frances McComas, wife of the late Francis McComas, so well known for his Monterey cypress trees. Mrs. McComas opens the great door on the secluded piney garden near Cypress Point and shows the way into the immense studio. Its rafters are sizeable, wide planked, and the floor is one of heavy black planking, uneven and showing wide cracks. The walls are severely bare, off-white plastered. The huge north light is perfect for seeing the black and white work of Gene Francis—that's her signature, for she will not trade on the name of McComas, although her inspiration and close co-operation were so much a part of what we know of Francis McComas' work. Now she is only start-

ing on a career which began many years ago under the guidance of Xavier Martinez, who still lives and teaches in Piedmont, and which promises to bear so rich a harvest in the next few years.

And so through the studios... there's not to be forgotten the Carmel Art Association's gallery, a grand studio devoted to the showing of the work of all the peninsula artists and of many who live elsewhere but who maintain a close contact with Carmel. Here any day we may meet August Gay, who will perhaps be mistaken for a professor instead of an artist; Paul Dougherty, who looks more like our conception of a connoisseur rather than a painter, tall, Irish and aristocratic; Henrietta Shore, a stoutish lady who radiates energy and works on a single piece of work for years so great is her attention to detail; or John O'Shea, as a charming host, the president of the association for a third term.

Here the visitor probably will meet Clay Otto, artist who built the new gallery, or Janie Otto, his wife, who is its curator, both eager to inform and make welcome the tourist or old Carmelite, prospective buyer or curious questioner. And here they provide typically Carmel atmosphere, in the old studio of Ira Remsen—where Rem's life ended its so promising career so suddenly.

It's been a lot of fun poking about in the studios and I owe affectionate gratitude for being permitted such whole hearted and willing co-operation and welcome in every studio I have visited. And to see these places where the work is really done is a genuine thrill.

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August Is the Fisherman's Month, When Running Schools and Calm Weather Are Happy Combination

By FRANCIS L. LLOYD

This is a magic month for the commercial fishermen who on Monterey Bay are 1000 strong—sardine fishermen who fish with nets and hook-and-line fishermen who fish for salmon, albacore and rock cod.

August is the pivotal month, when the hook-and-line fishermen are most busy, and the sardine fishermen begin their winter work of bringing in the rich sardines to the canneries of Monterey.

In August the salmon fishing is not yet over, and the albacore fishing finds a start. Other "scrap" fishing goes on much as usual, depending upon demand, while the big purse seiners go out for their first 100-ton hauls of sardines.

For many years Monterey's fisheries have been worth more than \$5,000,000 and in a record year can reach nearly double that amount.

All this wealth of the sea that comes pouring into Monterey depends first upon the fact that Monterey Bay, like other places along the coast such as Halfmoon Bay, for instance, is an attractive place for the fish—here they come to feed. The sardine and other small fish come to feed on the rich plankton, microscopic sea life, carried into the bay on various currents and possibly multiplying in the bay because of the higher chemical content of the water—sea life depends upon the elements in the water itself—and the other fishes follow to feed on the smaller ones.

While the sardine is the life-blood of Monterey, being the bulk of fish, greatest in quantity and in cash value, it is also the "bait" fish for many other valuable species, their food, supporting the schools of salmon, and rockfish. Other little fish also go into the ever-hungry maws—baby horse mackerel, mackerel, anchovies, whitebait, and the undeveloped young of a thousand species.

Man, like the bigger fish, preys upon all the species in the sea, and takes, while he can and to the best use of his ever-improving equipment, as much as possible. This is why Monterey's sardine fleet has grown from a few sluggish lamparas and half-ringers of a dozen years or so ago to almost a hundred huge and speedy seiners capable of bringing home more than 100 tons of sardines at a trip, and at least one seiner in Monterey this year can pack 200 tons. Monterey's fishermen are greedy for sardines and are taking all they can get while they last.

Monterey's canners are also seeking all the fish the State Fish and Game Division will allow them—because the demand for fish meal, in which there is a good profit, is unquenchable.

The demand for salmon likewise cannot be met, and each year shows a decline of this valuable food fish, probably because of heavy netting of the fish in the streams in which they spawn and, more important, the advance of civilization which wipes out forests and destroys watersheds, meanwhile polluting the rivers with the refuse of town and factory and mining operations.

In contrast with the declining catches of salmon, the sardine fishery is continually expanding, the catches each year increase, but figures of the Fish and Game Division show that the effort put into catching sardines has increased many times and that older fish are ever more scarce. This is probably indicative of the "fishing out" of sardines, whether or no they are doomed with virtual extinction within a few years, as the calamitists think, or not.

On the other hand, there is the albacore, about which scientists know very little except that it is a tuna and a member of the great, far-swimming mackerel family. They know not where the "long-fins" spawn and have never seen a really small albacore. The size of the albacore schools can only be guessed and their range is likewise vaguely guessed at. A few have been taken off British Columbia and Alaska, but they are supposed to be a warm-water fish. They were not sought commercially off Astoria, now a great tuna port, until three years ago, although fishermen occasionally caught them on salmon spoons without knowing what they were.

The albacore fishery has gone up and down and up again by great leaps, as the fish have run for years abundantly and then vanished from old haunts, perhaps being fished out and then renewing themselves in unfrequented regions of the Pacific, or perhaps merely changing habits in different years. In 1925 they brought wealth to southern California fishermen who went into Mexican waters for astounding boatloads. One man alone with a boat less than 30 feet in length earned \$455 in one day—I have seen the tag—and fishermen made thousands of dollars during the run, working themselves nearly dead to reap the golden harvest while it was there to reap. Albacore brought

around \$250 a ton then. Today, although comparatively scarce, it brings \$95 a ton delivered in Monterey. But there are other reasons for the price decline, one being that other brands of tuna have displaced "Chicken of the Sea", the cheaper supplanting the better and more expensive.

At least two other fish are the regular fare for the hook-and-line fishing fleet of small boats from 24-foot gas boats to 40-foot Diesel boats—not counting the crabs, which are more peculiar to San Francisco, and the sharks which are basis for a new industry. The rock cods, of which there are a hundred species, provide regular income for some of Monterey's best and most daring fishermen, who go down the coast to bring back red snappers, as they are called on other coasts, the redfish, bocacel, widows, chili peppers, China cod, and yellow tail. These are fished for principally by Monterey boats between Point Sur and San Simeon, although there are "scrap" fish which are caught all along the Pacific coast. The other more or less dependable fish is mackerel, caught by short lines and "chummed" with ground-up bits of sardines, tossed in the water to attract the schools.

The market crab is taken off Moss Landing, but it is the life blood of the San Francisco small-boat fleet which starts crab fishing each November and works at this more-or-less dangerous operation just outside the surf all winter long, when spells of good weather permit.

The shark fishery is something new, but, judging from the demand for the shark livers which are imported from Japan, Mexico and Canada, it is one which at present has a rosy future. The sharks appear in considerable schools at various places along the coast at various times and have bolstered the declining income of the fishermen. It is arduous, deep-water work, however,

and only the hardier pursue the shark, caught on mile-long lines hundreds of feet down on the muddy ocean bottom. Some are caught in nets, and the most successful of these is more than a mile in length.

In August shark fishing has just concluded at Santa Barbara, and, off Halfmoon Bay and the Farallones, is about to start up in earnest. Truly this month is an important one for the fishermen, not only because there is choice in what to fish but because the greatest period of calm weather is between August and Christmas time in this part of the coast. Winter storms are worst after December, and spring and early summer are plagued with the "summer gales", the great Northwester which bring clear and sparkling days, but a great, cold draught which makes surf bathers shiver and drives the fishing boats to shelter behind a hundred little jutting points along the California coast.

On these days of high fog and calm, grey ocean, think not of the

melancholy sea, but of the great happiness of the men who are driving their little boats far westward during the early morning hours to find the albacore schools, or of the great purse seiners, full of hopeful men, leaving in the sunset to scout for the sardines they will unload in the morning along Monterey's cannery row. And think, too, of the salmon fishermen who at this time of year have moved far north, to Port Bragg and Eureka, and who troll quietly the day long for chinook and silverside and in the evening lay out their bait nets as the sun goes down. August is their month.

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Edgrens, Father and Son, Carry on Family Tradition

Robert Edgren, Jr., member of the Carmel Art Association and student of Armin Hansen at the Carmel Art Institute is the son and the grandson of artists. His father was John Alexis Edgren, professor of languages at the University of Chicago, fluent in 32 tongues, and also a painter who came to California to work. His father is Robert Edgren, artist-

writer originator of "Miracles of Sport", syndicated by the Bell Syndicate and appearing in newspapers all over the country. Hearsay is that Robert Edgren, Sr., yearned to be an artist, but that work called him at an early age and he became a commercial artist. Newspaper cartooning appealed to him and he has risen to the top. Now in his Pebble Beach home he receives dozens of letters from persons who have seen his feature, telling him of the miracles of sport they have witnessed. He also reads numbers of newspapers, ever on the alert for something extraordinary in the sporting world. In all he estimates that he has already in his feature told the reading public of 15,000 "miracles."

Robert Edgren, Jr., was born in New York City but came to California with his family when he was ten years old. He attended the Franklin High School in Los Angeles and then Stanford University—specializing as his grandfather did, in languages, which he finds a fascinating study.

After graduation he assisted his father with "Miracles of Sport" and so began to draw. This drawing led him to study at the Otis Art School in Los Angeles and later with Armin Hansen at the Carmel Art Institute.



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Kate Carew Caricatures Well Known

Known variously through her career as a newspaperwoman and caricaturist as Mary Williams, Kate Carew and Mrs. John Reed, Kate Carew was once the only woman cartoonist in New York City at the time she took this pen name. She worked for the famous old World, but she began her career earlier in San Francisco.

Incidentally, she has a brother famous for cartoons, Gluyas Williams, and, although of a pioneer San Francisco family, her speech, after living so long in England, rather suggests the English woman.

At the end of the war, she resided in Carmel for some time, with her husband, John Reed, a tall Englishman in tweeds who always carries a cane, and her son, Colin Chambers. Then she was away in Europe for 17 years before returning here last year to Carmel. During recent months her studio has been at the Old Wooden House in Monterey. In a few days however, she will move back to Carmel, now summer is over.

Forty years ago Kate Carew had become one of the outstanding caricaturists of New York and London—before the advent of photographs in the newspapers she started on the San Francisco Examiner as one of 17 staff artists. Today her pencil is as deft as ever, putting Robinson Jeffers' cold clear eyes on paper from memory so that they seem to speak from the paper.

Her first art student was Lee Bierce, son of famed Ambrose Bierce. The first painting she ever sold went to the late Senator James D. Phelan. She once sketched and interviewed Mark Twain, although he was under contract to another publication, and her story was paid for at 50 cents a word. She went to Carson City for the classic prize fight between Gentleman Jim Corbett and Bob Fitzsimmons, but she wasn't permitted to see it. And she's been called "America's Max Beer-bohm."

Viola McBride Draws Picture of William, the "Mousetrap" Boy

Nearly a year ago, Mrs. Viola McBride came to Carmel. She had been here on her honeymoon and had friends here, among them an old Carmelite, Mrs. H. W. Morse, who encouraged her to return from her home in Ferndale.

Mrs. McBride, who had always been good as a draftsman, joined the classes under Armin Hansen at the Carmel Art Institute and devoted last winter to the study of art. She showed remarkable progress and excellent use of color and was one of the outstanding pupils at the institute.

For this issue of the Pine Cone, she hastily drew a sketch of her eldest of three fine sons, William, whose fame in Carmel resulted from straying from home one day and causing a search of the village by the entire police force. An hour or so later he turned up at home with three mousetraps he had bought because it was his mother's birthday!

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New Art Gallery Receives Enthusiastic Supporters

You can't keep a good man down; and you can't hide a new art gallery established with a real purpose.

Such was the judgment passed on the new Contemporary Art Gallery by scores of visitors from all over the peninsula, when it opened its doors in the historic Casa Verde on Decatur street near the old Customs House and Fisherman's Wharf, in Monterey on Tuesday afternoon.

Carmel was well represented both by artists who hung their work on the walls and by artists and visitors who went to wish the founders of the new gallery well.

The following is a list of those exhibiting: Abbie Lou Bosworth, Jean d'Orge, Maxine Albro, Henrietta Shore, George Kierov, Paul Mays, James Fitzgerald, August Gay, Barbara Stevenson, Ellwood Graham, Bruce Ariss, John Langley Howard, Parker Hall, Wilhelmina Aldefich, Glynn Collins, A. C. Murphy and Maud Carroll.

Idea behind the gallery is to exhibit current work and to provide one-man shows for all artists.

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Carmel Art Institute, Brain-Child of Kit Whitman, Thrives on Bringing Artists & Art Students Together

"KIT WHITMAN,
"PRODUCES, ETC.,
"CARMEL,
"CALIFORNIA."

This is how some person sought to get in touch with the director of the Carmel Art Institute and in a way they were much cleverer than they thought. Kit does "produce, etc."

A year ago last spring Mrs. Whitman, after listening to talk around the town, deemed it a good idea to have an art school in Carmel, so she began thinking; then she began acting. First of all Kit—as all Carmelites think of her even if they do call her Mrs. Whitman—drew up a list of 15 local artists and then called on them to see what they thought of an art school. One by one she visited Arthur Hill Gilbert, William Watts, Miss E. Charlton Fortune, Burton Boundey, Clay Otto, Armin Hansen, Ferdinand Burgdorff, Howard Smith, Paul Whitman, John O'Shea, Paul Dougherty, William Ritschel, Jo Mora, Major Ralph Coote and also Perry Newberry, then editor of The Pine Cone.

These persons all thought she had something for the community in the idea of her school. So Kit called a meeting. Through the papers she announced that all those interested in having an art school in Carmel were invited to meet at her house at 5 o'clock on April 10, 1938. Forty people turned up. Nine signed up to join a class as soon as a studio and teachers could be found.

Kit started combing the town. She finally chose to start her school in the Seven Arts Building on Lincoln street. The studio is upstairs, entering off the court. Kit went up those stairs first accompanied by Herbert Heron, Carmel's poet-mayor who is also owner of the building; next in order was Armin Hansen, the institute's first instructor; third were the nine students, and fourth, fifth, sixth on into the hundreds and even thousands have been not only people from Carmel but from all over this country and Canada and even Europe, who were drawn up those stairs by the idea of an art school in Carmel: a school whose instructors were famous Carmel artists. The first of these classes, a life group working in oils under Armin Hansen, started on the morning of April 19, 1938—just nine days after that first meeting at Kit's home.

The first model at the institute was red-headed Dorothy Comingore. Soon, however, she was called to Hollywood where she is now making a name for herself in the films as "Linda Winters."

Kit produced again. On April 29, 1938, a class for outdoor sketching was begun with Burton Boundey in charge.

However, some students preferred

to do water color work alone. Paul Whitman was chosen to teach a class in this medium and in flocked the students again.

Still people weren't satisfied in their demands. Some of them couldn't draw or paint, but they loved color and design and the only way they could express themselves was in the decoration of their homes.

These persons also climbed the stairs in the Seven Arts Court. Kit again produced! She arranged for Marie Harte, popular instructor in flower arrangement, to come to Carmel for a series of four lessons.

The next people to climb the stairs in the Seven Arts Court were small people. School was out and they, too, wanted to paint and draw. So many children were interested that Kit again produced. Anna Marie Baer, director of art in Sunset school, was asked to be instructor. The class began on June 13, 1938.

Behind all this activity, however, was the boundless enthusiasm and unlimited time given by the director, Kit Whitman. She realized that an art school to continue, must have funds.

On the peninsula were many persons interested in the Institute and its development but with no desire to study art. Kit had an idea. Why not provide excellent entertainment for this group of people and with the money so raised build up a bank account for the Institute.

This idea was a-borning when one evening Kit sat up in bed reading. Suddenly the idea leaped into life. Entertainment, parties, was what was needed. The most famous party giver in the world was in California. Why not get her to come to the peninsula and give a party and the profits would swell the coffers of the Art school. Soon a telegram was humming over the wires to Elsa Maxwell. By ten the next morning Miss Maxwell 'phoned Kit and said she would be delighted to come . . . for a price. The price was in four figures but, was reduced to three, was big enough to frighten most directors of new art schools . . . but not Kit.

Del Monte Lodge was chosen as the setting for the "Surprise Party" given by Elsa Maxwell. And it did turn out to be a surprise, for on the chosen evening, Feb. 12, 300 people turned up to hear the great party giver tell of her life and her rise to the dizzy heights of international society peaks. Afterward the same people stayed to dance.

The next approach to the non-art minded of the peninsula was a series of lectures by Ivy Oeschger, master Culbertson teacher and champion bridge player, at the Monterey Peninsula Country Club, which also proved successful. These entertainments continued on and now among those whom Mrs. Whitman has presented have been the six finest

bridge players on the Pacific Coast: May Gearhart, director of art in the Los Angeles schools; the Baroness Liane de Guidro, Hungarian sculptress; Paul McCoole, noted pianist; and Doris Humphreys and Charles Wiedmann, modern dancers.

The last two came to present a lecture program on the night of the first birthday of the Carmel Art Institute. Every seat in the Filmarte theater was sold.

Thus at the end of the first year of the Institute Kit Whitman was able to show a good balance in the bank, an excellent staff of teachers, a happy group of students and a well-worn flight of steps up which had come those many persons interested in art and an art institute in Carmel.

At the time of writing the second summer session is drawing to a close. On the staff are Armin Hansen, A. N. A., conducting a class in figure painting and oils; Paul Whitman, water color painting; Burton S. Boundey, outdoor sketch class; Elizabeth White, children's drawing and sketch class; Kay the Potter, cera-

mics, and Rolf Pielke, drawing from the model. From time to time, as the demand creates the need, there have been classes in book-binding, wood-carving and metal work. The Carmel Camera Club uses the studio and the regular models for photographic work.

Four of the students have been admitted as exhibiting members of the Carmel Art Association where their work is hung along with the internationally famous artists who make up the Carmel Art Association.



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Jacob Blaauw Hopes to Leave Commercial Art Field Entirely

Jacob Blaauw (call me 'Jake') is an artist of 23 who, because painters are not made in a day and because they must often pay their way, is a commercial artist at the present time. However, he hopes soon to leave this field and to devote himself to fine arts. Perhaps this will be his year to take this step, he thinks.

Blaauw, whose parents are Hollanders—Bernard Blaauw, his father, was born in the Netherlands and is an actor in stock in the East—was born in Chicago and has studied at the Chicago Art School. Each summer he goes on a "bumming" trip about the country, in this way has got to various parts of the United States and to Mexico. He also spent a year in Holland, painting, and he speaks Dutch fluently.

Next he plans to go to Hawaii, before possibly returning to Chicago to continue his art studies.

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Morse Tells Monterey's Artist Lure

By S. F. B. MORSE

Monterey has had a very romantic and colorful past. There is nothing in history quite like the period of the Mexican and Spanish occupancy of California. A region of great beauty, kindly climate, rich in easily-available natural resources was occupied by a handful of white men with unlimited cheap labor at their disposal. It was an Arcady far removed from the troubles of the world.

When our people, the bearers of the long rifles, began to trickle into California from across the plains, Monterey was their goal and in Monterey they found a soft-spoken, generous, kindly people—living in what was as close to Paradise as anyone is apt to find in this work-a-day world.

The hurly-burly that characterized the gold-rush passed by Monterey, and to this day it retains much of the charm of the days that have gone. Monterey was a natural goal for men like Robert Louis Stevenson and for artists like Francis McComas, Charles Rollo Peters, Charles Dickman, and innumerable others. The great beauty of the place was not enough—there had to be a sympathetic environment in which to live.

Shortly after the turn of the 20th Century, Carmel came into being and those who started it had the

vision to ask the artists and writers, the real intelligentsia, to take possession and do with it what they liked.

Monterey was only a stone's throw away; and Carmel in its setting by the Old Mission, with the artists in control, was destined to be the residing place of more prominent men in letters and in art than any place of its size, perhaps, in the world. Some of the really great ones, like Armin Hansen, preferred to stay on in Monterey. But in Carmel there have resided—at one time or another—Harry Leon Wilson, Robinson Jeffers, William Ritschel, Arthur Hill Gilbert, Paul Dougherty, Jimmy Hopper, George Sterling, Lincoln Steffens, and innumerable others of the great and near-great. In Carmel today there are residing younger men whose names will be high in the Hall of Fame in the years to come.

People talk about the "good old days" of Carmel; they imply that Carmel has lost that which made it of world-wide renown. But such is not the case. While the majority of its inhabitants now are not artists, the artists are still there and those who have come because of them are sympathetic with the work which they do. It is today, and will be for a long time to come, the artistic center of the State of California.

The prints that are contained in this folder do not by any means represent works of the only fine artists residing in this region. Some of the others were asked to contribute and others could not be contacted but, in the comparatively short time that was provided, only the work contained herein was available.

We believe that in the sphere of art, Carmel, with its colorful past and its vibrant present has a brilliant future before it.

residing in this region. Others were asked to contribute but, in the comparatively short time that was provided, only the work contained herein was available.

MISSIONARY MEET SLATED

The regular meeting of the Carmel Women's Missionary Society will be held Tuesday, Aug. 29, in the Community Church at 2:30 p. m.

Subject, "Echoes from the Astilomar Conference."

All are cordially invited to attend.



Sonja Henie, the skating marvel, and Tyrone Power, lead in many recent hits, who appear in "Second Fiddle" at the Carmel Theater Sunday to Tuesday.

Perry Newberry Set 'Abbie Lou' on Art's Trail

By MARJORY LLOYD

One of Carmel's most versatile younger artists is Abbie Lou Bosworth (Mrs. Laidlaw Williams). Elgin, Ill., was her birthplace and, according to her own statement, she showed absolutely no artistic promise as a child. School over she left Elgin for a full four-year course at Mount Holyoke College where on her curriculum there was not one course that had anything to do with art.

However, Abbie Lou Bosworth did have an aunt who was a painter and deep within her was a desire to paint also. The trouble up to the time of her graduation from college was that she always felt she was too old to start on an art career. Her aunt had started taking lessons at a very early age, and Miss Bosworth passed that age with no lessons at all. From then on she thought she was always too old to begin. But she had to learn that one is never too old to begin and after graduation discovered this fact for herself, so off to the Boston Museum School she went. There she remained for two years studying painting under Phillip Hale, noted portrait painter, and drawing with Aiden Ripley, water color artist.

Started on an art career, Abbie Lou Bosworth chafed under the strictly academic training at the Boston Museum School and so moved on to New York where she continued her studies with Kenneth Hayes at the Art Students League.

Then her father and mother, Mr. and Mrs. Nell Bosworth, moved to Carmel where they had previously spent a month while their youngest daughter Betsy enjoyed the measles.

Abbie Lou had enjoyed that visit to Carmel for a different reason. She had met Perry Newberry. Perry had showed her how to carve a dragon from a manzanita root and unknowingly as Abbie Lou Bosworth carved her root there grew in her mind a great love of Carmel and the genial man who took time off from the house he was building to help her in one of her first artistic efforts.

So, she decided to come to Carmel, too. Here she has stayed except for a year which she spent in Norway busily painting, a trip to Europe and another year on the staff of the National Geographic magazine.

Active in the Carmel Art Association she has for several years been a member of the board of directors and an exhibitor in their monthly shows.

On her return from Norway she had a one-man show of her work done in that country in the Denny-Watrous Gallery in Carmel and has also shown her pictures in various other shows across the United States.

Besides her work in oils Abbie Lou Bosworth does wood engravings, water colors and wood sculpture. Indeed, she is most versatile.

Father Junipero Serra's Death to be Remembered

A Solemn High Mass at the Mission at 11 o'clock will be celebrated Sunday to honor the day on which Padre Junipero Serra, California's own apostate, died.

Rev. Michael D. O'Connell will be the celebrant with Rev. Eugene McDonald, deacon, and Rev. Eric O'Brien, OFM, a specialist in history of the missions, who will preach the sermon.

Noel Sullivan will sing "Messa et Euchariste" by Stephen which will be heard at the mass and will be rendered in parts.

On Monday afternoon at 4 o'clock, the hour at which Serra died, a wreath of flowers will be placed on the grave by Excellentissima Maria

Antonia Field and the benediction will follow. A bronze plaque, gift of a great admirer of Father Serra, will be dedicated. It is the work of E. de Zoro, Santa Barbara sculptor, and will be placed in the monastery cell in which Serra is buried.

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Piano Recital by McCoolle Event of Sunday Evening

Paul McCoolle, Santa Barbara pianist, whose extensive study of the 18th century composers has eminently prepared him for the interpretation and rendering of their works, will be heard at Del Monte Lodge on Sunday evening when he will be presented to a peninsula audience by Kilt Whitman.

Domination of Debussy and Chopin on McCoolle's programs is not because of fad or convention, McCoolle declares. "I feel especially sympathetic with both composers, both as musicians and as human

beings," the pianist states.

A recent criticism of McCoolle's playing says: "More honest playing of Chopin than that offered last evening by Paul McCoolle in his studio, El Quartel, has seldom been heard in Santa Barbara. The recital will be remembered as one of the outstanding artistic events of the year."

During his concert tour of European musical centers, McCoolle was accorded unanimous praise by continental critics for his playing of Chopin and Debussy, and in Paris, the city of Chopin memory, he was given unrestrained acclaim as is rarely given any artist.

Charlotte Morgan Is Carmel Artist of Sound Training

Those who have enjoyed the paintings of Mrs. Charlotte E. Morgan, one of the painters resident in Carmel and so closely associated with this community and also San Francisco, will appreciate her thorough training.

Mrs. Morgan had a full course in the San Francisco School of Design, now the California School of Fine Arts, where she received honors. There, she drew with Arthur Matthews, Amadee Joullin and Emil Carlsen. She studied painting with Amadee Joullin.

Other periods of her study were devoted to portraiture with Oscar Kunath and sketching with L. P. Latimer.

Later, she majored in art at the University of California at Berkeley and received more honors. In 1928 she received an M. A. degree in art at the same university.

Mrs. Morgan has also studied painting with Armin Hansen, one of the peninsula's great teachers, and has taken design under Henry Hunt Clark of the Boston Museum School. Her studio is Surf Echoes on Lincoln street, near Eighth in Carmel.

READ THE WANT ADS

Lovejoy Poem in This Issue Only Small Part of Longer Composition

The poem by Ritchie Lovejoy, "The Swamp", published in this issue of The Pine Cone, is but a small part of a much longer poem. It is part of one section of a 21-section poem, "The Short Road," most of which is scheduled for publication in the biennial anthology, "New Writing", to be published in England this fall by Lehman. The collection is being edited by W. A. Auden, foremost modern English poet.

Other parts of Lovejoy's poem have been published in Commonsense, of which Selden Rodman is editor, and in New Republic in a collection by Rodman, "Seven Poets of a Crisis Year." The entire poem may appear as a book late this year.

James Fitzgerald California-Maine Water Color Artist

In the Monterey tract in the hills overlooking Monterey Bay is a studio which might have been brought there by a Magic Carpet from New England. The unpainted shingle walls and roof recall the old State of Maine. It is the studio which James Fitzgerald built for himself several years ago, only a short time after he arrived in California on a Luckenbach freighter from Boston.

Fitzgerald, like so many of the marine painters, has spent a lot of time along the shore and gone to sea

with the fishermen. Out of Gloucester and Boston he went on deep sea fishing trips and everywhere the schooners plied he painted. One night he was told, on arrival where a big schooner berthed at the fish wharf, that there was no room for him on board. An extra hand had taken his bunk. That night the schooner was cut in two by a steamer in a dense fog and all hands went

down with her.

Fitzgerald escaped that and other perils—including the bad canned salmon which war profiteers sold to the government. Some of his buddies in the Marine Corps ate the salmon and died by the dozen on the hot little islands off the Caroline coast. He admits he joined the Marines at a tender age because the uniform appealed to the other sex.

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THE VISELS

PACIFIC GROVE



How a Newcomer to Carmel Village Discovered Herself at an Artists Tea of Long Years Ago

By HELEN ROSENKRANS

We arrived in Carmel by mistake, but when we had glimpsed the blue Pacific we lost our hearts to the lupin and poppies. We decided we had made no mistake, and when the glory of an Artists' Tea was added, it was "all this and Heaven too." We didn't receive engraved invitations to the tea; in fact our invitation was so informal we feared we were not expected. We met Mrs. Botke at church and she said, "Come over," or words to that effect—and being eager to go, we went.

The Botkes, Cornells and Jessie Arms, lived in the house on San Antonio which was later the property of Lincoln Steffens; only then there was really no San Antonio, just enormous sand dunes, and through these we waded over our shoe tops—for we wore high shoes in 1922.

We looked about for an entrance, but the front of the house revealed none. Finally we spied a door—not a front door like what we had been accustomed to in our mid-western city, but one around the side. But we were not to be daunted by any door, not even that door. It was something new to us, made of rough planks, like the door at home through which we had been accustomed to enter the woodshed.

No one came in answer to our feeble knock, so we pushed the door open a crack and saw tables loaded with mountains of cake. While we were devouring it we were overcome with regret that the Botkes had spent so much money on cake, when those doors seemed to indicate such extreme poverty. We have since been accustomed to those doors and have learned that they are not only artistic, but expensive!

There were crowds of cheerful people, all helping to pass tea and cake but no one noticed us.

Artists were there, however, battalions of them, many of them world renowned artists, all looking very much like other people. One in particular attracted our attention: She stood out pre-eminently. She wore gold-rimmed spectacles and she had a big smile. I felt sure that her art was like herself and that she was a big-noble character. She was dressed all in white with something made of wisteria-colored feathers on her head. She was, indeed, in herself, a picture—bold, free and splendid. You must have recognized our own M. de Neale Morgan, whose paintings of wind-swept cypresses

have become world renowned.

My gaze next rested on a face that resembled an exquisite cameo. It was surrounded by snow-white hair piled high above eyes that were soft, tender pools of mystery. She wore filmy sort of clothes that suggested old lace. In her own studio later, I saw exhibits of her work: Flowers? Not a bit of it!—Her's were bold dashing strokes on canvases where breaking waves dashed high, and where the rock-bound coasts of her New England ancestors were the foundations for the California cypresses and pines of her brush. Her work was colorful, strong and magnificent in its strength. She apologized for her drooping shoulders with: "I know I don't stand straight, but I have the Ordway back. None of my people stand very erect."

Wasn't that delicious? Can't you see her among her rare old furniture? Highboys that belonged to the great-grandmother; dressers that must have been antiques when the Back Bay was young, and everything, even the family peculiarities—not one of which the possessor would have overcome for worlds—were they not equivalent to titles of nobility! Can't you see this is Josephine Culbertson, the woman who always gave aid and comfort to all the Carmel art world!

Looking about me as I sipped my tea I glimpsed another magnificent woman with a strongly moulded face expressive of a strong, determined character. I was sure that she, also, painted strong, bold pictures—sea, rocky coast and wind swept dunes. She did not. She painted

flowers, plants of every kind, from the mushroom to the violet, dainty ferns and exquisite roses were the work of her capable fingers. This, I am sure you recognize as Ida Johnson, who, with Miss Culbertson, was one of the deans of the early artists.

There were many men artists at this tea, too. One, a tall, rugged looking man with a full scraggy dark beard streaked with grey. He had the appearance of a successful farmer. He paints water that looks

wet, and he does it so well that he has an international reputation. Nor did he resort to a Windsor tie and a pointed beard to help his reputation. I don't have to tell you this was William Ritschel!

To be sure there was a painter there who not only was an artist with an international reputation, but who delighted our unsophisticated heart with the regulation tie and beard. This was William P. Silva, whom all affectionately called "Billy"; there were George and

Catherine Seideneck; there were the Olivers, Jo Mora, Bessie Potter Vonnah, the sculptress, and her husband, Robert, and Mrs. Roberta Bal-four Thudichum, and the hosts, Cornells and Jessie Botke, and there were many others, but we were too new to single them out or to remember their names when pointed out to us. Some are still here and others have gone on, each to his separate star, where each can paint the things "as he sees them for the God of things as they are."



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The Carmel Pine Cone

OFFICIAL NEWSPAPER OF CARMEL-BY-THE-SEA, CALIFORNIA

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James L. Cockburn and Ranald Cockburn, Owners and Publishers

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TO THE ARTISTS

Without the artists of Carmel and the Monterey Peninsula area, this art issue of The Pine Cone could not have been produced. We are fortunate that such a large number of fine artists make their homes here, finding the environment most conducive to their work. It was their assistance and willingness to cooperate in our efforts that made this issue possible.

While we have achieved some small measure of success in this number of The Pine Cone, yet we readily admit our shortcomings, due to various causes, many beyond our control. Perhaps another year we can improve on this initial Black and White number.

With a shortage of manpower because of limited budget and a minimum call on the public for material other than that provided by the artists, we have done our best in this instance, feeling however that we can plan for another time with assurance, and promise of something better.

We hope you and those sometimes exacting masters, the artists themselves, will not be too critical of our efforts.

Cordially, we thank you, one and all, for making this Black and White edition possible.

(This is, incidentally, the first time that this process has been used for presenting black and white drawings by The Pine Cone, and certain shortcomings will have to be overlooked by the indulgent reader).

BACK TO SCHOOL

Usually at this time of year The Pine Cone prints a woodblock of a big tough man herding kiddies back to school or of a bell calling them to their studies. However, this year our front page illustration, so admirably done by Artist Bruce Ariss, does not depict such an event as back to school. Perhaps many will see it as a symbol of a future with none of the bright experiences of childhood and school life.

Nevertheless we can't let the opening of a new school year pass without mention.

So on Monday morning the old drug store alarm clock which has remained so serenely silent during the summer months will be dug out and restored to its position of prominence at the bedside.

Its sharp, shrill ring will perhaps be a sad note for for over six hundred Carmel youngsters. Not only will it call the kids to school but it means the end of summer vacation, all the fun and leisure and of sleeping late in the morning.

Yet it isn't such an unhappy fate that will greet the youngsters when they gather at the playground of Sunset school. There will be the sight of new faces, and those who are attending school for the first time will stroll nervously down the halls wondering what education is all about anyway. There's a youthful thrill about the opening of school that is never to be forgotten.

We want, at this time, to wish all the youths who are returning to school and those who are going for the first time an absorbing and retentive mind and the very best of luck.

"HURRAH FOR ADOBE"

We do not know who it was first suggested using adobe brick in the construction of the new high school but whoever it was deserves a lot of credit. Not only is adobe brick in keeping with building types in Carmel, but it is possible to obtain WPA aid in the manufacture and laying of the bricks. Although all hope is not lost that the school might obtain PWA aid (the outright grant of money), WPA help is almost certain to be forthcoming. As the manufacture of adobe is almost all labor with very little material

THE SWAMP

(Reprinted from The New Republic)

*They went into an alley to shoot craps.
The Negroes sang to the dice, laughed, and rocked rhythm.
The Filipino boy was silent, his face masked in silence,
Until in sudden fury he drew a knife. Before he could strike,
The three black bodies were upon him. One, like a lean wild dog,
Strangled him; a second kicked with one foot and then the
other;
The third, who had brought the dice, slashed quickly.
The first two, seeing the dead man, ran away. Their quick
breaths
And footsteps pounded into the night.*

*The killer stayed.
After awhile he rose, walking slowly. Down the street two blocks
He dived into another alley; in sudden panic he ran to a garbage
can,
Stepped up on it, stretched to grab a brace in a fire escape,
Pulled himself up to a window and entered a building...*

*He noticed blood on one finger,
Blood from the dead man, and absently put the finger into his
mouth
To clean it. He thought of his mother, down in the hot country.
Then the wall became a moving mass of green leaves,
Steaming in the swamp; a wild thing moved hidden in the deep
vegetation;
Catfish were in a stream half a mile down the path, and dreams
Like white flower people, moved in toward him, and he began
to weep.*

—RITCHIE LOVEJOY.*



THE TEXTURE OF HOPE

(An excerpt from "Death Loses a Pair of Wings")
*With the fingertips of his mind he examined the texture of hope:
It had fear for the long strands of its warp, anxiety for its woof,
but was woven
So compactly that only the whole fabric of promise and the
soft nap of anticipation
Were apparent; in spite of its velvety pile, it often became,
When worn as a garment, as cruel as a tight-fitting coat of mail:
the warp cinched
With its fear, the woof strangled with its anxiety—and when-
ever the garment was ripped off
By defeat or denial, its dyes had stained deep with the poison
of disappointment.*

—ROBIN LAMPSON.



SILENCE

*The pitted road stopped where a rusty car
And rust-red saw stood by Pierre's old mill;
Across the meadow, dusky-sweet and still
A fire glowed, amber-hearted like a star,
And spiralled smoke from cabin roofs afar
Merged with white fog and purple light to fill
My world with orchid mist from marsh to hill,
And followed me to where the redwoods are.*

*Now I have found where Silence lives, I said:
Her mirror here, this oval of blue glass,
And here, across the silver-creviced grass
She comes at night to make her lonely bed,
Drawing the dark about her for a cover—
Death, only, dare aspire to be her lover.*

—ROBERTA RINEAR.

Sonnet Sequences.

*—See note elsewhere in this issue.

cost, the use of adobe bricks becomes a very practical suggestion.

Another good reason for the use of adobe in the construction is the fact that it provides excellent insulation which will reduce the cost of heating considerably.

All in all, things seem to be going well for the school board. There seems to be a lot of red tape and shenanigans connected with the project, but that's the way such things go. This writer is on the Sanitary Board and has had plenty of experience with the way obstacles had to be removed one by one in connection with the new disposal plant. Then, too, the school board has not had one hundred per cent cooperation from some groups in town.

ANDERSON'S RECORD

Representative Jack Anderson of this Congressional District has completed his first session as a member of Congress with a record of accomplishment rivaled by few new members. During their first term members are expected to be seen rather than heard in the halls of legislation, but the California member broke some precedents in this respect by taking the lead in several matters of major importance, both to his district and to the country at large. The fact that a large number of his Republican colleagues are also first termers, having come into office with him in the landslide of 1938, and that defections in the Democratic ranks gave the Republican minority more than ordinary influence in shaping legislation, helped to make this possible.

In addition to the general legislation which he helped to draft, Mr. Anderson was active in connection with a number of special bills in the interest of his own district and constituents, several of which were passed and others carried to a stage where they will be ready for action at the next session which begins in January.

One of his bills, H. R. 4674, which was enacted as Public Law No. 167 of the 76th Congress, establishes a Coast Guard station at Monterey and meets a situation which has long needed attention on this section of the California Coast. Another bill of major importance, introduced as H. R. 1946, was not enacted into law, but through Mr. Anderson's efforts the substance of it was embodied in the Omnibus Rivers and Harbors Appropriation Act, providing for a survey of Pilar Point to determine the need for navigation improvements. All projects of this character must be carried through in three steps, first, authorization of a survey to determine the need for improvement; second, authorization of the improvement, if recommended by the War Department survey, and third, granting of an appropriation to carry out the work. Representative Anderson's efforts at this session have started this project along the road to ultimate consummation.

The third matter of importance to his district in which Mr. Anderson was specially active was for the establishment of an aviation research station at Sunnyside. Mr. Anderson introduced a bill for this purpose (H. R. 6216) which was not acted upon, but the objective was carried over into the Third Deficiency Bill which passed Congress in the closing days of the session. Several times during the session it looked as though this project would be defeated, but the Californian refused to surrender and in the end won a glorious victory.

Two other bills of general interest, H. R. 132, to amend the criminal code to provide more severe penalties for judges who accept bribes, and House Joint Resolution 261, to provide a Summer White House on the Pacific Coast, have not yet been acted upon by the committees to which they have been referred.

Carmel Red Cross Crew Give Aid at Forest Fire Scene

For five days from Wednesday, Aug. 16, the Disaster Relief Committee of Carmel Red Cross, under the supervision of Col. T. B. Taylor, co-operated with the State forest rangers in their battle against the great forest fires in the Little Sur-Bixby Creek region. Gerald Moran and Douglas Madison, trained first aiders, were stationed at the ranger camps and aided the doctors in charge in the work of caring for the men suffering from burns and smoke.

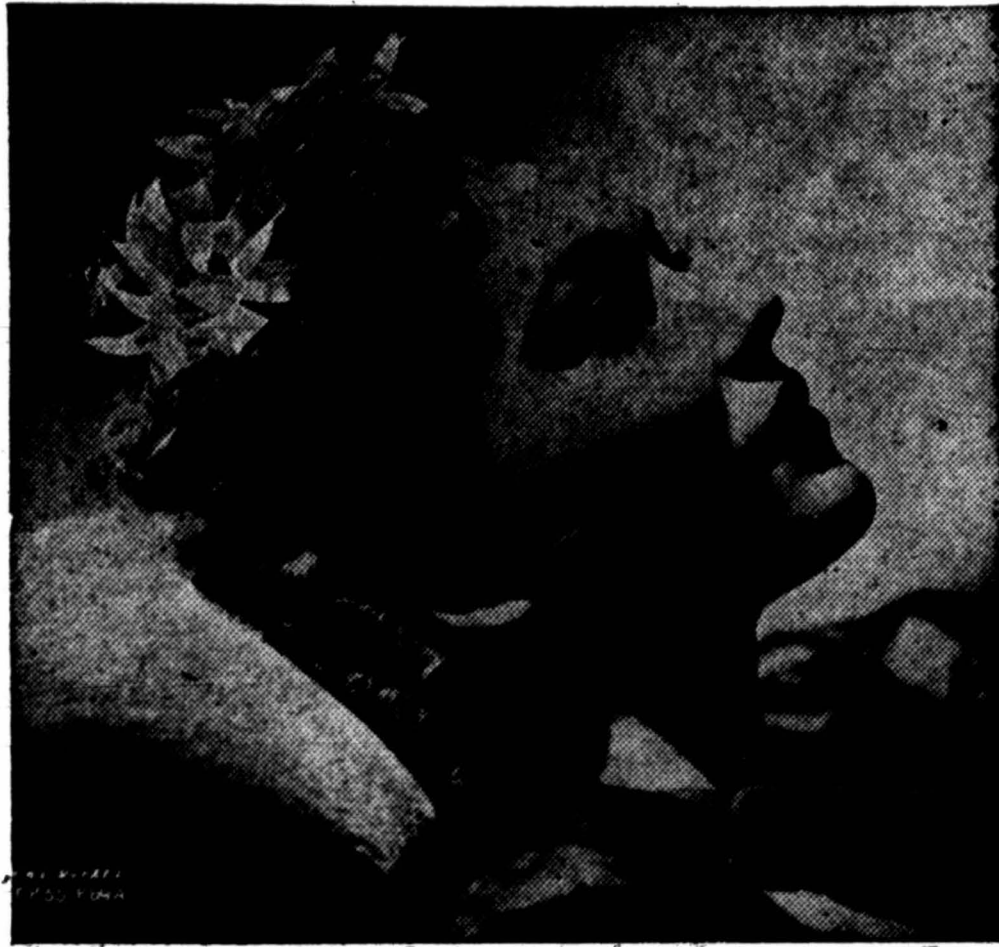
All of Wednesday night the Red Cross ambulance stood by at Idlewild awaiting news of Joe Calandra and others lost in the fire. Fred Mylar, captain, Jimmie Williams, Bill France and Jack Jordan comprised the ambulance crew.

Thursday afternoon the ambulance made a hurried call to Bixby Bridge and brought back to Presidio Hospital one of the fire fighters suffering from appendicitis.

On last Saturday, Col. Taylor, accompanied by Fred Mylar and Jack Hudson of Point Lobos, made a tour of the Ranger camps back of Rainbow Lodge to check conditions and needed aid. During the week medical supplies were sent in daily by the committee to the ranger camps.

As exhausted fire fighters staggered out to the main highway, Mrs. Frieda Sharpe at Bixby Creek bridge gave them aid and Red Cross furnished towels and soap to make them presentable once more.

A number of the members of the Carmel first aid crew joined in the search for Calandra Wednesday night.



Lovely June Duprez, new Korda discovery, as she appears in "Four Feathers", technicolor film, at the Filmarte. She is co-starred with Ralph Richardson and John Clements.

SUNSET MENUS

Monday—Cream of spinach soup, candle salad, spaghetti with tomato sauce, peas, ice cream.

Tuesday—tomato bouillon, blushing pear salad, hot dogs, spinach, jello.

Wednesday—vegetable soup, sunset salad, escalloped potatoes, corn on the cob, ice cream.

Thursday—alphabet soup, tomato salad, baked lima beans, carrots, cream puffs.

Friday—cream of carrot soup, mixed fruit salad, creamed tuna, string beans, ice cream.

Improved Grounds for County Fair Set for September 14th

It's a real Monterey County Fair that will open its gates out at the improved fairgrounds next to the Del Monte polo track on Sept. 14.

It will be an old-fashioned gathering of all the county, of thousands of people from Armas to far-off Pacific Beach, the Peninsula to San Ardo, come together for four days of looking at exhibits of stock and produce, enjoy the spectacular horse show each night, and have a general good time.

And Carmel and its populace are having an increasingly important part in that Fair, it became evident this week as department directors began final preparations for the show to be held three weeks hence, September 14-17.

For one thing, the Fine Arts show will give the artists, photographers and sculptors of Carmel and the peninsula an opportunity to exhibit their works.

Myron Oliver again has volunteered to prepare the Art Show, for which prizes, based upon a minor admission fee, will be decided by popular vote.

Although hampered by lack of space, Oliver hopes to make the art show more representative of the best works of local artists.

Another phase of the Fair, the featured Horse Show to be held each night and at least one afternoon, again is in the capable hands of Dick Collins of the Douglas School. Collins is now scouring the county to get local entries for the 60-event show, and said that Mrs. Vanderbilt Phelps, Henry P. Russell, and S. C. Fertig have already planned to enter strings of horses.

In the education department, Carmel will be represented by the works of Sunset school students.

John Cage to Lecture on Modern Percussion Music at Miss Lial's

Returning to the peninsula after a long absence, John Cage, young musician who has achieved wide renown as a composer of modern music, will lecture at Lial's Music Store this evening.

Cage's compositions are all in percussion and it will be on this subject, "Modern Percussion Music," that he will speak. A demonstration will be given with records of Cage's own work, played by orchestras he has conducted, and he will also be heard at the piano.

Many of his compositions have been written especially for the Cornish School Dancers and he is continuing his work with the Cornish School in Seattle.

Col. Wood, Subject of Baldrige Portrait, Indian Wars Veteran

Subject of the portrait by C. Le Roy Baldrige in the supplement is Col. Charles Erskine Scott Wood of Los Gatos, liberal, writer, poet, lawyer and Indian fighter.

Col. Wood was born in Erie, Pa., in 1852, two years after Robert Louis Stevenson was born in Edinburgh. In 1874 he graduated from the United States Military Academy, and nine years after that obtained his Ph. B., LL.B. at Columbia.

He took part in the Nez Perce campaign of '77 and in the Bannock and Plute campaign the following year. Returning to New York from the Indian wars, he studied law and was admitted to the bar in 1884. He practiced law in Portland, Oregon, until 1919.

Among the writings of Col. Wood, are "Antho: A Book of Tales", "Circe," "Heavenly Discourse," "Poems from the Ranges," and, more recently, "Too Much Government."

Col. Wood and his wife, Sara Bard Field, have been staying at Peter Pan at Carmel Highlands.

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Pine Needles

By MARJORY LLOYD,
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The Frank Wickham Studio at Carmel Highlands was filled with three-score friends invited on Sunday afternoon to hear two of his pupils present a program. They were Vivian Larson of Sausalito and Anne Greene of Carmel. Before remarking on the performance of the pupils I think a word should be said of the programs that Mr. Wickman selects to present to his audiences. First of all, from my observation, he suggests that his students prepare some work such as the Mozart D minor concerto arranged for two pianos given on Sunday. This work not only shows the excellence of the pupils' mastery of technique and expression, but presents an intellectually musical work for the audience to study. Next, as in the ten bagatelles of Tcherenine, played by Vivian Larson, the audience is allowed to relax and even be amused. Then comes the climax, with a dramatic work such as the Grieg concerto for the piano which sends away those who have listened with their minds full of great chords and magnificent music. Such was the program on Sunday afternoon. Those who heard Miss Larson three years ago remarked on her great development in the last three years. At times it was hard to realize that the white clad taffeta figure at the piano was only fifteen years old, especially at such times as she was playing the cadenza in the Mozart concerto. At times again the more developed and mature performance of Anne Greene was a fine contrast to the naive rendering of Vivian Larson's music. Miss Larson is well along the road to being a remarkable interpreter of piano music and gives promise with her mature development of great depth and strength of musical character. Her technique is remarkably fine and with such an advantage at fifteen years of age one can only envy her the future. Following the concert those present stopped to chat while drinking punch and eating cookies. Glimpsed enjoying the concert and chatting afterward were Mrs. Robinson Jeffers, Miss Ellen O'Sullivan, Mrs. Jesse Lynch Williams, Martin Flavin, Miss Flavia Flavin, Mrs. Adolph Teichert, Jr., her daughter, Nancy, and her son, Adolph Teichert, III, Mr. and Mrs. Charles Sumner Greene, Mrs. Lar-

son from Sausalito, Dr. and Mrs. Mast Wolfson, Miss Emily Pitkin, Mr. and Mrs. Fritz Wurzmahn, Noel Sullivan, Lee Crowe, Dr. Russell Williams, Miss Elizabeth Brown of Sacramento, Mrs. R. A. Kocher and her daughter, June, Miss Dene Denny, Miss Hazel Watrous, Mr. and Mrs. Hal Garrott, Mrs. Emma Evans and Sean Flavin.

Mrs. Adolph Teichert, Jr., and her family of Sacramento, will leave next Friday for their home after spending the summer in Carmel. Mrs. Teichert's son, Adolph Teichert, III, will remain here.

Wyatt Shallcross is in Carmel again visiting his mother, Mrs. Wyatt Shallcross, and his sister, Miss Susan Shallcross, in their Carmel Woods home. On Monday afternoon Mrs. Shallcross and Susan invited a group of the people whom he had met on his previous visit here last December to meet him again over cocktails. Those present were Mr. and Mrs. J. O. Greenan, Mr. and Mrs. Jon Konigshofer, Mr. and Mrs. Ray Draper, Mr. and Mrs. Carol Sibley of St. Louis, Mo., Mr. and Mrs. Francis L. Lloyd, Mrs. Connie Bell, Miss Joan Tait, Miss Beverly Tait, Mrs. Jane Fylling, Mrs. Helene Vye, Mrs. Eleanor Irwin, Mrs. Helen Trenner, Bill Nye, Dave Davis, Sam Colburn, Ronald Johnson and Don Clappett.

Spending ten days in Carmel have been the Misses Anna and Dorothy Dick, of New York City, old friends of Mrs. Josephine Durfee of Carmel, who were guests of the Mission Ranch Club. Miss Anna Dick teaches art in New York high schools and was greatly interested in the Carmel Art Association gallery and the peninsula artists. They were accompanied on their trip west by their friend, Miss Helen Malone, teacher of mathematics and accountancy in New York. Present plans are for the visiting couple to return for a longer stay next year. Before leaving, the Misses Dick gave a farewell party for friends they made during their visit here, including Mrs. George Marion, Mr. and Mrs. Frank Kepplinger, Mr. and Mrs. John Montgomery, Arthur Wilhoit, Miss Grace Terry, Clarence Steinmetz, Mr. and Mrs. Willard McGaw, and Mr. and Mrs. Durfee.

Mrs. Jesse Lynch Williams entertained at luncheon at Peter Pan Lodge on Saturday in honor of her daughter-in-law, Mrs. Laidlaw Williams. The guests were Miss Clara Taft, Mrs. Neil Bosworth, Mrs. P. Lansdale, Mrs. Robert Seward, Mrs. William Henry Black, Mrs. Burton Williams, Mrs. Fritz Wurzmahn, Mrs. Russell Williams, Miss Betsy Bosworth and Mrs. Francis L. Lloyd.

Guest of Noel Sullivan at his Hollow Hills Farm in Carmel Valley is Langston Hughes, prominent Negro novelist, poet and playwright, who lived here for some time several years ago.

John Steinbeck, author of "Grapes of Wrath", "Tortilla Flat", etc., has been on the peninsula during the past week visiting old friends.



Mrs. McKinnon Landsdowne, who before her marriage to Ensign McKinnon Landsdowne at Pride's Crossing, Mass., Aug. 4, was Mary Agnes Grigsby of Carmel.

Mr. and Mrs. Roy E. Meadows, Jr., of Carmel Valley, are on their honeymoon in the north following their wedding in Stanford Memorial Church Saturday evening in a ceremony performed by the Rev. D. Elton Trueblood. Mrs. Meadows was formerly Miss Doris May Olinger of Monterey, while the groom is the son of Mr. and Mrs. Roy E. Meadows of Carmel Valley. Among the guests at the wedding dinner in Palo Alto were Mr. and Mrs. Hugh S. Olinger, of Monterey, parents of the bride, and the groom's parents; Mr. and Mrs. C. C. Heidt, the bride's grandparents; Miss Betty Olinger, Miss Phyllis Meadows, Harold, Richard and Donald Meadows and Royden Martin.

Back from southern California are Mrs. Clarence W. Lee and her daughter, Mrs. Guy Koepp, who were guests of Mr. and Mrs. William Worthington of Beverly Hills. Mr. and Mrs. Worthington are parents of Mrs. Rowland W. Lee, wife of the director of "Tower of London" from the script of Robert N. Lee. Barbara O'Neill, daughter of the late Mr. and Mrs. George Blackman of Carmel and niece of Miss Elsa Blackman of Carmel, is a member of the "Tower of London" cast.

Back to the University of California this week went Jerome Chance and Phillip MacDougal.

Mr. Rudolph Winters is now convalescing in his North Carmel home after a stay in the Peninsula Community hospital where he underwent a mastoid operation.

Tonight is the last showing of "House Guests" at Mission Ranch Club, with Emily Harrold, Bert Spencer, Lucille Cottrell and others in the cast.

During the rest of this month, Mrs. Albert Larson and her daughter, Vivian, of Sausalito, are remaining in the Valona Brewer cottage. For the past three years Miss Larson has been the student of Frank Wickman of Carmel Highlands and previously studied with Margaret Tilly, a former pupil of Mr. Wickman.

Mr. and Mrs. Charles W. Patrick, Jr., will be at home to their friends in Carmel this week after a honeymoon at Lake Tahoe. Mrs. Patrick is the former Alice Graham of Redwood City, who has been a member of the Sunset school faculty for the past three and a half years, while Mr. Patrick is an instructor at Monterey Union High School where he has been teaching for two years. He formerly lived in Pasadena. The wedding took place Aug. 18 at Minden, Nev.

Miss Anna Marie Baer, who will be director of art in San Mateo schools this year, former art instructor at Sunset school, has been in Carmel recently prior to assuming her duties in San Mateo.

Lloyd "Tiger" Thompson, theater critic, and Mrs. Thompson, both active in the San Francisco Newspaper Guild, have been Carmel visitors this week. Thompson was formerly dramatic critic of the San Francisco Examiner.

Visiting the Charles Sumner Greenes on Lincoln street has been Sydney Robertson, collector of American folk songs under a Federal project.

A Hollywood wedding for the peninsula was that in which Joan de Bevoir de Havilland, who is Joan Fontaine in pictures, and William Brian de Lacey Ahern, British actor, were joined in wedlock at Del Monte Chapel by the Rev. Theodore Bell. Miss de Havilland was attended by her sister, Olivia de Havilland and given in marriage by her uncle, Hugh A. Studdert-Kennedy. Louis D. Lighton, MGM producer, was the best man. Ushers were Alan Napier, Ernest Mendenhall, John and Thomas Stein and Charles Field of San Francisco. The bride's mother, Mrs. George Fontaine of Saratoga, was present.

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Oliver Seeks to Preserve Fish Wharf

First and only advantage given those who wish to preserve Monterey's famed Fisherman's Wharf was the failure to read at a Monterey council meeting last week, certain letters pertaining to the wharf.

These letters were written in an effort to stay the Knight plan of action which, while favoring the preservation of Monterey's historic adobes, would do away with the old wharf.

This fight to preserve the old wharf has been led by Myron Oliver, well known Monterey artist, and has for backers not only artists of the entire Monterey Peninsula and nearby areas, but also businessmen and residents who feel the wharf is an attraction and "an interesting old place."

John Langley Howard "Covers Waterfront" With Great Results

Monterey's colorful waterfront — and the Fisherman's Wharf in whose defense the artists are appealing to the city planners of that city—is not overlooked by John Langley Howard, a rugged giant of a man who draws and paints what he sees there and in Cannery Row with a strong and understanding hand.

Son of San Francisco's famed Architect John Galen Howard who established a home on Monte Verde street in Carmel's early days, Howard is one of five children, several of whom are winning their way in the art world today.

Howard, incidentally, is the peninsula artist chosen for the Contemporary Art exhibit at the San Francisco Fair. His work is socially significant.

Charlton Fortune Heads Guild, High in Catholic Arts

You don't hear much about E. Charlton Fortune, peninsula artist who directs the Monterey Guild, but through Miss Fortune's organization she wins acclaim through an appreciative Catholic world and her paintings find for her a wide reputation.

Her Monterey Guild is composed of artists and craftsmen specializing in liturgical art, both designing and construction, and in the long list of liturgical renovations and construction she has supervised are those at St. Angela's Church in Pacific Grove, the Dominican College chapel at San Rafael, St. Mary's Cathedral in San Francisco, the Jesuit retreat at Los Altos, and the San Juan priests' house.

Those who work with her include Roy Zoellan, a sculptor; August Gay, wood carving and design; Lloyd Hecht, metal work and enamel; William and Richard Friedland, cabinet work; Mrs. Alice Langford and Mrs. Ethel Little, embroidery.

William Hyde Irwin Painter in Striking Black, Green, Red

One of the young California painters who has lived here during recent years is William Hyde Irwin, now residing in the family home at Boulder Creek near Santa Cruz.

Son of Will Irwin and nephew of Wallace Irwin, of California newspaper fame, young Irwin comes by his gifts naturally. Not only did he paint while in Carmel but edited the California for its owner, Palmer T. Beaudette, during its brief career.

Bill Irwin paints in striking greens and blacks, frequently with old reds, and his favorite subjects are the Santa Cruz mountains, Sierra ghost towns, and industrial scenes.

William Kneass, Jr., Colorado Art Product, Does Wood Carving

William Kneass, Jr., son of Major William Kneass of Carmel, "born in the Army" was in Colorado at the time he was ready to study art and obtained his training at the University of Colorado.

For a year thereafter, he was occupied with carving the interior of a memorial chapel, a big job in wood and stone, and today he continues in this interesting field and cutting wood blocks.

Alberte Spratte Does Authentic Drawings of Our Wild Flowers

Alberte Spratte was given a job to do by the Federal Art Project and she did it so well that the University of California put on it a stamp of approval. This job was drawing California's wild flowers.

The result was that her wild flower drawings were lithographed and hand-colored and allocated to

Whitman Knew He'd Be Painter

One of those lucky beings who was able to quit business while still young and with the good common sense to do so is Paul Whitman, who was born in Denver, Colorado, in 1897. He went with his family to St. Louis and was educated in schools there. He was old enough to serve three years in the Army, and after the war engaged in the insurance business in St. Louis.

In 1925 the transition took place. Whitman moved here to study with Armin Hansen, star of the California etchers, a marine painter of consequence, who was to be Whitman's only master.

He lives and works in Carmel Woods, and his studio sits on a steep hillside from which can be seen Carmel Bay and Point Lobos reaching out into the Pacific Ocean.

Here he devotes himself principally to etchings, but he does also water colors and oils.

Married and the father of three children, he is a happy father who has a son fast following in his own footsteps. Colden Whitman, 16, is "doing some good work," his father admits, and helps to keep himself in ready cash with a sideline of commercial art for which he has found a brisk demand on the peninsula.

"I painted since I was a kid," Whitman says. "I always wanted to paint. When I was lucky enough to make a little money I said, 'To hell with business!' and so I came to California to paint."

schools and educational institutions throughout the State.

Miss Spratte, who has her home in Carmel, was a pupil of Blanding Sloan for five years and studied also at the Mark Hopkins Institute and the California School of Design. She was born in Gilroy.

DeNeale Morgan Carmel 'Original' Painter of Dunes

M. DeNeale Morgan, born in San Francisco but educated with Jack London in Oakland, was one of the first artists to come to Carmel to establish a home. She visited each year from 1903 and in 1910 came to reside. She has lived for years on Lincoln street in the first block south of Ocean avenue.

Studying at the California School of Design, she soon afterwards came to Carmel to paint. Just as she was a Carmel pioneer, her family were San Francisco pioneers, her mother coming around the Horn as a little girl, and her mother was engaged and married in Old Monterey—with a grand ball given in her honor. Dana's book, "Two Years Before the Mast," lured Miss

Morgan's family west, and they settled in Monterey in 1856.

Miss Morgan studied with Emil Carlsen, Amedee Joullin and William M. Chase, who she later was instrumental in bringing to Carmel to found the Chase School of Art here in which she taught from 1917-25.

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AZTEC STUDIO SHOP Reorganization SALE

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Due to enthusiastic response of friends and customers, many arrived too late to share selections closed out in this sale. For their benefit and in appreciation of years of loyal support given by its boosters, the

AZTEC STUDIO SHOP WILL CONTINUE ITS SALE ONE WEEK MORE!

ADDITIONAL ITEMS OFFERED FOR THIS WEEK AT SACRIFICE PRICES!
Bargains advertised last week and not yet closed out still available this week at same drastic reductions, while they last.

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Burgdorff Knows Form From His Anatomy Study

Ferdinand Burgdorff, who has one of the longest records for permanent residence in Carmel, was born in Cleveland and went directly into art study as a young man at the Cleveland School of Art. From there he went to Paris and studied under Este and Menard.

During one period of his early life he attended medical school and

studied anatomy—to learn the underlying secrets of human form, which he later carried over into his work with trees.

In 1908 he came west and settled immediately in Carmel, painting in the old Arts and Crafts building, one small room of which was his studio, and he slept out under a tree, as was a custom with the hardy of those early years. His present home he built on a Pebble Beach hillside and it is notable for design and color-tinting by the artist himself.

An intimate of George Sterling, Burgdorff visited him frequently in San Francisco in the years immediately after the Fire and was one of the early writer-artist group that settled in Carmel.

August Gay, Born In France, Wood Carver, Painter

Designer and painter of the mural illustrated on page 3 of this issue of the Pine Cone, August Gay was born in France in a town called Gap, and came to this country at 14. At an early age he was in the wholesale grocery business in San Francisco, became associated with the Oakland group of moderns called the "Blue Five." Twenty years ago he moved to Monterey.

In Monterey he has lived almost all that time in the Stevenson House, a venerable adobe of two stories, where he paints and works out designs for the woodcarving he does for the Monterey Guild, including some especially beautiful church interiors.

Gay is one of the better-known Monterey "old timers," holding a position there similar to James Hopper in Carmel, also French-born.

Evelyn McCormick Long Associated With Art in Monterey

Miss Evelyn McCormick, long and prominently associated with Monterey's artistic element, opened her studio in the Old Customs House in the late 1890's.

Born in Placerville, she studied at the Julian Academy in Paris before coming to Monterey.

Carmel Claims Poet of Hawaii, Artist Blanding

Don Blanding has no illusions, and yet he has created for America one of the most beautiful illusions of the "Island in the West", that old dream of the Nordic races, with his books, illustrated by himself. These books include "Drifter's Gold", "Vagabond's House", etc.

He readily admits he started writing verse for advertisements in Honolulu, his most famous being: "Aji-no-moto powder, good in soup and chowder." Before that he had been a commercial artist in New York, until 1929. Then the cards were shuffled.

Born in Lawton, Okla., he has risen to near the top in his profession in New York. In Hawaii, he started all over again, found a new medium, and again rose to the top. Today he is read everywhere and his intricate Hawaiian designs, like Rockwell Kent's Greenland motifs, are now on an unusual line of china.

Blanding is much in demand as a speaker.

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In the Superior Court of the State of California, In and For the County of Monterey No. 6542

NOTICE TO CREDITORS

In the Matter of the Estate of BESS LOU FARLEY, Deceased.

NOTICE IS HEREBY GIVEN by the undersigned, MARY ALICE SPAYD, Executrix of the last Will of BESS LOU FARLEY, Deceased, to the creditors of and all persons having claims against the said decedent, to file them with the necessary vouchers in the office of the Clerk of the above entitled Court or to present them with the necessary vouchers to the said Executrix at the law offices of SILAS W. MACK, Old First National Bank Building, 126 Bonifacio Place, in the City of Monterey, County of Monterey, State of California, same being the place for the transaction of the business of said estate, within six months after the first publication of this notice.

DATED this August 15, 1939.

MARY ALICE SPAYD,

Executrix as aforesaid.

SILAS W. MACK

Attorney for said Executrix Monterey, California

Date of 1st pub: Aug. 18, 1939

Date of last pub: Sept. 15, 1939

CERTIFICATE OF INDIVIDUAL
TRANSACTIONING BUSINESS
UNDER FICTITIOUS
NAME.

I, KEITH B. EVANS, the undersigned, do hereby certify that I am transacting business in the City of Carmel-by-the-Sea, Monterey County, State of California, at junction of Junipero and 6th streets, under a designation not showing the name of the person interested in such business, to wit: PLAZA FUEL CO., being the name of the business.

I am the sole owner of said business, and my place of residence is on Junipero street between 5th and 6th streets, Carmel-by-the-Sea, California.

KEITH B. EVANS.

Dated: August 22, 1939.

STATE OF CALIFORNIA
COUNTY OF MONTEREY—SS.

On the 22nd day of August, 1939, before me, George P. Ross, Judge of the City Court of Carmel-by-the-Sea, Monterey County, State of California, personally appeared KEITH B. EVANS, known to me to be the person whose name is subscribed to the foregoing instrument and he

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acknowledged to me that he executed the same.

WITNESS my hand and seal at my office this 22nd day of August, 1939.

GEORGE P. ROSS,

Judge of the City Court of Carmel-by-the-Sea, Monterey County, State of California.

(SEAL)

Date of 1st pub: Aug. 25, 1939.

Date of last pub: Sept. 15, 1939.

Ghosts to Return
for "Box and Cox"
at First Theater

The ghosts of those who first saw "Box and Cox" in California's First Theater in Monterey during Gold Rush days will sit beside those who go over to the Old Theater next week-end to see a revival of this play which was first given in the Royal Lyceum Theater in England on Nov. 1, 1842, and which was played about 1850 in the Monterey theater.

The dates are Friday to Sunday and Monday, Sept. 1-4.

REV. E. G. CLARK NAMES
SERMON FOR SUNDAY

The Rev. E. G. Clark, who is taking Mr. Hulsewé's place at All Saints Church during his absence, will have as his sermon topic next Sunday: "Workers with a Purpose."

The sins of Youth are hardly sins. So frank they are and free It's just when middle age begins, We need morality. You seek for honor, friendship, truth,

Let middle age be banned, Go for warm-hearted acts to youth To Age—to understand.

—LAWRENCE HOPE.
(E. S. L.)

Gordon Newell, sculptor, has returned to his home near the Castro Ranch down the coast, with his wife and two children.

Miscellaneous

BALED ALFALFA HAY—from San Joaquin Valley, \$12.50 ton delivered, 6-ton lots. Also good bright heavy barley, \$20 ton delivered, 6-ton lots. FRED V. WHELAN, phone 144-F-3, Dos Palos, Calif. (33-34)

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FOR RENT—Unfurnished modern 4-bedroom house near beach; on lease.

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FOR RENT—Small furnished house close to Ocean Avenue on Lincoln street. One bedroom and sleeping porch, large living room with fireplace, nice kitchen and service porch. Available after Aug. 12. Will rent to permanent tenant for \$35 a month. Telephone 538-W. (32)

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STUDIO REAR COTTAGE, 1-bedroom, shower; Play House, 2 bedrooms, bath; Spanish house, 3 bedrooms, 2 baths;—all well furnished with attractive patios and gardens. To rent for Winter or year—very reasonable to desirable tenants. Telephone 521-W. (33)

FOR RENT—1-bedroom house, new and charming. Will accommodate 3 people. Ideal for teachers; \$40 a month. See—

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Lost and Found

FOUND—A sum of money. Owner may have same by identification and paying for this ad. Ask at Carmel Pine Cone. (34)

Wanted to Rent

WANTED TO RENT—for one year from Oct. 15: New house, furnished or unfurnished, 2 bedrooms, two baths, garage, ocean view; family of two. Write P. O. Box 750. (34)

Real Estate

4 LOTS \$1000—Each lot 40x100 ft., located in a sunny desirable section of La Loma Terrace.—Figure it out, these lots average \$250 each they are the best buys in Carmel today. Ideal for small cottages, or would be fine for home with large grounds. Some terms can be arranged. CARMEL REALTY CO., Las Tiendas Bldg., Ocean Avenue. Phone 66.

HOME BARGAINS — One in the Highlands with nearly 2 acres of grounds, 3 bedrooms, stucco. Worth \$15,000; can sell for much less, in fact any offer will be considered. The Other is a 3-bedroom Carmel type cottage on North Dolores at 2nd Ave., with large lot, 80x140 ft., \$4500 and on easy terms. These two properties are bargain buys. CARMEL REALTY CO., Las Tiendas Bldg., Ocean Ave. Phone 66.

CARMEL WOODS LOT—A very desirable building lot, 63 ft. x 96 ft., in best section, with new homes all around. All utilities are there, and there is sewer connection. Price is \$600, but will give \$50 off on this lot if new house is built on it within 60 days. FHA will make new 4 1/2% interest loan for construction of new home. Beautiful trees in background—good sun. CARMEL REALTY COMPANY, Las Tiendas Bldg., Ocean Ave., Owners, or see ANY CARMEL BROKER.

LOT—90 FT. FRONTAGE — \$700 for one of the most beautiful lots in all of Carmel Woods—no crowding of homes—beautiful trees, oaks and pines—sun all day long—quiet neighborhood, very convenient to town. We can secure an FHA loan for a new home on this lot for you. All utilities there including sewer connection. Restricted for homes—new attractive homes all around. A larger lot for less money—CARMEL REALTY COMPANY, Las Tiendas Bldg., Ocean Ave., or see ANY CARMEL BROKER.

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Number of REBUILT PORTABLE and STANDARD TYPEWRITERS	\$14.75 and up

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\$1.25 City Tax Rate Remains

Carmel's city tax rate will remain unchanged at the \$1.25 level per \$100 assessed valuation. This was decided at Wednesday afternoon's council meeting.

The Library rate was cut from 19 to 18 cents—Mayor Herbert Heron said in hope of stimulating support for the Library bonds next time they come to a vote. Because of the increase in total city assessment, the Library will lose only little from last year's income.

The 1936 Fire House bond fund rate was advanced to 4 cents from 3 cents, but will be back at 3 cents with a surplus, and the 1930 fire engine bond rate remains at 3 cents.

An attempt to cut the Library rate to 17 cents was foiled by the lady members, Councilwomen Clara Kellogg and Hazel Watrous.

City assessment roll was made by Clerk Saldee Van Brower without reference to county assessment, she corrected in our recent report.

Fred Mylar Leader, Irene Cator Second, Civil Service Test

Results of the recent post office civil service examinations showed that Mrs. Irene Cator, Carmel post mistress, topped the results of the written tests and interviews, and that Fred Mylar, assistant post master, was rated No. 1 with veteran's preference of five per cent giving him the edge over Mrs. Cator who received No. 2 rating.

A dozen candidates took the examinations.

Ernest Bixler rated third.

Joe Calandra's Body Discovered In Bixby Mountain Forest Fire

Discovery of the charred body of Joe Calandra, forest ranger of King City, who was stationed in lower Carmel Valley for three summers, proved he burned to death in the Bixby Mountain forest fire now brought under control.

Calandra was well known and well liked in Carmel. He came from Napa and was an experienced fire fighter. He was to have been married soon and a party had been arranged in his honor for this week.

Elizabeth White Teaches Children

Elizabeth White, who instructs the children at the Carmel Art Institute, was born and grew up in Chicago, a talented artist even at an early age. Following her decided bent to draw and paint, she studied at the Chicago Art Institute and so started a career that has particularly fitted her for work with children. Maybe she remembers how as a child she tried to express her personality in her art work, how she was hampered by her lack of technique and how what she produced was frankly what she felt and thought. Be it what it may, she has developed into a soft-spoken person who with a fluidity of movement listens to all her small pupils wish to say and is ever endeavoring to help them express themselves with a thorough understanding of their minds.

One time she had a studio in Paris and studied with Gardner Hale, one of the world's great fresco painters and brother of Miss Virginia Hale of Carmel. She was the only pupil he ever accepted. A mural by her is in the Los Angeles public library.

Luncheon followed by an afternoon of impromptu entertainment George Vye entertained a group of their friends on Sunday. The party was the way in which Mr. and Mrs. was held at White Oak Inn

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Rolf Pielke, Drawing Specialist, Teaches at Art Institute

One of the artists whose work is included in the supplement to this issue, Rolf Pielke has specialized in drawings and has done considerable work under the Federal Art Project in San Francisco.

Recently he returned to Carmel and is now teaching evening life drawing classes at the Carmel Art Institute.

WILLIAMS PRESIDENT HERE

Dr. James P. Baxter III, president of Williams College in Massachusetts, with Mrs. Baxter and their son, Stephen, have been the guests this week of Mr. and Mrs. Willard W. Wheeler of Pebble Beach. Along with the Baxters was John P. Tiebout, a senior at Williams. Bill Wheeler, son of Mr. and Mrs. Wheeler, will leave in a few weeks for Williams College where he will enter his freshman year exactly 125 years after his greatgrandfather enrolled for the first time at the same institution.

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